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FEBRUARY 1921

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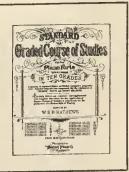
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THE ETUDE

FEBRUARY, 1921

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America's Intense Amateur Interest in Music

VERY few Americans realize the intense and ever-expanding amateur interest in music in America.

Moreover, music is the only serious art of to-day which is cultivated largely in the home. Even the art of reading, itself, has unfortunately few devotees in comparison with the past, when all educated people were more or less compelled to know the latest and best achievement in literature.

Where the home study of reading and painting has advanced but slightly music has progressed enormously, and is constantly making giant strides. The number of seriously-minded men of large affairs who find time to give to the practical study of music is really amazing.

The public knows that men such as President-elect Harding, Mr. George Eastman, and Mr. Charles Schwab are not merely music lovers, but are practical musicians. It does not stop to think, however, of the thousands of other men and women in all parts of the United States who are only a little less famous and who find in music the inspiration and intellectual refreshment which they seem unable to get otherwise.

It is this earnest amateur interest in the home which has developed music in America rather than the professional interest. Augmented by the talking-machine and the player-piano, American homes are now among the most musical in the world. But the remarkable fact is that such an enormous number of American men and women in businesses and professions think enough of music to want to be able to play acceptably for themselves and want to read everything they see about music. That the daily papers the country over are devoting more and more space to music and music study, that an industry fast approaching the billion-a-year mark, has resulted from this musical interest, is all a matter of common knowledge.

Your editor recently made a mental census of just a few highly accomplished amateurs in the city of Philadelphia. The result follows: Remember that these are only a very few of the most conspicuous cases of prominent musical amateurs in only one city in America.

Case I. *Partner and general manager* in one of Philadelphia's largest department stores; large salary. A fine choral conductor, who has rehearsals twice a week; also, a very good organist, playing every Sunday.

Case II. *Owner and manufacturer* of one of the largest iron businesses in Philadelphia. Very fine organist and spends a great deal of time in organ practice and in writing music.

Case III. *A leading Philadelphia jurist*, who is an exceptionally fine performer on the piano. Has a fine pipe-organ in his house and has given recitals.

Case IV. *Philadelphia's most prominent Episcopalian clergyman*. Plays Beethoven's Sonatas with ease and Bach's fugues with fluency.

Case V. *High salaried sales-manager* in large textile plant. Excellent orchestral conductor, who has given numerous concerts in Philadelphia with a large orchestra of fine professional musicians. Said to be the best salesmen in his line, negotiating large contracts yearly.

Case VI. *Prominent manufacturer*, with an income running into the hundreds of thousands; a very fine violinist and a remarkable singer. He has sung at the Wagner festivals at Bayreuth, and recently gave a recital in Philadelphia; all the seats sold out at \$2.50 each.

Case VII. *Chemical engineer*, head of laboratories in a great industry. A remarkable self-taught pianist, who has given successful recitals and composed of works played by fine pianists.

Case VIII. *Senior partner* in leading banking business. A fine violinist, who has regular Sunday quartet practice in his home.

Case IX. *Millionaire manufacturer* of cotton yarns. Excellent violinist. Has given a small fortune to help boys in Philadelphia receive a musical education, and has provided them with a club house.

Case X. *Dentist*, one of the most prominent in the city with very large practice. A splendid violinist and regular participant in string quartet work.

Case XI. *City editor* of one of Philadelphia's largest dailies. Fine violinist, conductor. Has conducted his own symphonies. Busy newspaper man.

Case XII. *Most famous Philadelphia author*, with worldwide reputation, a lawyer and publicist. Has written a symphony that was highly praised by Liszt.

Case XIII. *Steel manufacturer*. Excellent bass soloist. Has given recitals, repeatedly taking leading roles in oratorio.

Case XIV. *Lithographer and printer*. Officer in leading establishment. Fine musician, composes regularly. Takes active interest in all things musical.

Hearing Colors

CHROMACOUTIA is what they call it now. Chromacoutia is the phenomenon of hearing colors, or rather seeing colors when certain music is heard. Years back enthusiasts implied that certain phases of music suggested certain colors, and called to mind the fact that the vibration rates of colors bear a peculiar relation to the vibration rates of the gamut under certain conditions. Then came the Kindergartners, Scriabin and an American pianist, Mary Halleck, and others, all fussing with the problem of relating music to color. Now the Medical Summary, a recognized medical authority, in a recent issue reports the cases of blind men who, upon hearing certain kinds of music, always see colors. The investigations were conducted in South America, and the report given follows an extract from *El Siglo Medico*.

"The patient at first attached no importance to the phenomenon. After a year he had become totally blind from disease of the optic nerves and from the very onset of his blindness he noted that certain sounds produced visual effects. For example, the first bars of Gounod's *Av Maria* called forth a color hard to define—a sort of mixture of violet and rose. This color changed as a haze without definition. On certain occasions he beheld an emerald green surrounding the violin."

"Commenting on this case, Hilton states that chromacoutia is seen in Colombia under exceptional circumstances. He himself knows of a subject who sees blue under the influence of certain musical airs of which he does not know the names; he never pays much attention to the music, however, and has no desire to learn it. The color produced during Gounod's air is doubtless light violet; for that is the shade, along with blue, which Gounod's music usually produces in the subject predisposed to chromacoutia.

"The author has written on the psycho-optic and psycho-auditive centers and in this study had already published the fact that the music of this composer aroused a sense of either violet or turquoise blue. There is no doubt that a concerted effort by ophthalmologists, otologists, psychologists, etc., would be of great value in determining the cause. Chromacoutia, a phenomenon not usually associated with blindness, appears in the latter case having a somewhat different motivation"—*El Siglo Medico*.

We have known of individuals who have seen stars of various colors after certain kinds of vibrations, but they were not musical vibrations.

Early Teaching Material

By Virginia M. Madden

The problem of securing suitable material for teaching the earlier grades is a problem familiar to all foundation teachers. It is not lack of material with which she is confronted, (it is the teacher's gender because the majority of foundation teachers are women), but rather the bewildering array of pieces from which to cull those suited to her pupils' needs and which possess that important attribute, *wearing quality*.

Of the making of catalogues, there seems to be no end and the younger teacher, just starting, has before her the long process of trial and error, testing pieces on her pupils until she has at length found a list of standbys. Having recently come from music school or conservatory, she has been associated with the great masterpieces of musical literature, and it is a hard transition to descend to the child's level and determine both its capabilities and limitations. That in itself is no small task, and, as the time to form a pupil's taste and develop his musicianship is at the beginning, she must, of course, have good material with which to work.

Since we all like to try things that are recommended, from breakfast foods on up, the young reader may be interested in some of the compositions I have used in my own work with young pupils, which now covers a considerable period of time. Experience is a valuable teacher, (one need not be a teacher to practice, repeat herself intermittently), and one cannot fail to learn some practical lessons from those who have studied under her. I shall name only compositions with which I am personally acquainted, having given them the only true test of worth—that of actual teaching.

The Right Piece at the Right Time

Just a word of advice (advice word!) in passing. As so much, both of the pupil's welfare and the teacher's success, depends upon giving the right piece at the right time, let me emphasize the importance of never assigning one in a hurry. Give the matter time and thought. Do not be guilty of hastily putting out something just because a lesson or hurrying into the music store and demanding of the *Piano's Chorus*, by Wagner, and the Harlan arrangement of Schubert's *Hark, Hark, the Lark*, remain useful ones.

Mazurka *Noble and Knight and Nun*, by Theodore Donisthorpe are but fine pieces.

The Earlier Classics

Pupils now approach the stage when the earlier classics are possible, and one has a larger field of reliable from which to draw. In fact, from now on the teacher is not so concerned in finding something good, but in picking out from the store already at hand the ones her pupils can master.

Let me add, too, Grieg's *Lorelei* from *Witches' Night Song*, *Ute in A Minor* and *Faerie Song*. Perhaps you have pupils in this grade who may be able to do justice to his lovely *Birdling*. In the Russian school, Kopylow's *Album Leaf* in C also might be possible to some.

Among the late publications in the way of pieces is a most interesting set, *In Friendly Lands*, by Ashford, in which the music depends upon whatever course of studies we may be using. It is a small pupil's music, and hold out an occasional piece of inspiration until he has worked up to grade 1/2 at least.

In *Tunes and Rhymes for the Playroom*, by Spaulding, the numbers *Ding, Dong, Dell*, *The Gobbler* and *Buzzing Bumble Bee* may be used rather early, and others in the same set later. As an adjunct to the young pupil's studies, one uses the *Musical Picture Book* by Schmid. *A House*—an excellent collection for emphasizing, phrasing and appealing to the child's imagination by means of the text.

Lines and Spaces

By Sonora Anderson

There is no wonder that little folks get somewhat confused in trying to learn the alphabetical names of the lines and spaces. Suppose you were suddenly asked to memorize the names and the location on a map of twenty-five towns you had never heard of!

Here is a tried-out way that works well in teaching the lines and spaces. First teach the spaces in the right hand,

F A C E.

Then teach the spaces in the left hand,

A C E G.

Showing the child that the spaces in the left hand are similar to those in the right, except that you drop F and G.

Then teach the pupil the spaces above and below the staff, and that G comes on the first space above the treble staff and that F comes on the first space below the bass staff. This, with similar work with the lines, should the position of the staff in the mind of the child.

THE ETUDE

Select the Best Fingering

By Frederick A. Williams

Probably all teachers realize the importance of good fingering in piano playing. To select such fingering as will give the pupil the greatest ease in playing certain passages is an important part of the teacher's work. While many publications have the fingering well marked, it often happens that the fingering is extremely good for some hands and not always practical. Precisely the person who did the editing and who would use this fingering if he were to play the works himself. It is curious, sometimes, to see the different fingering used in different editions of the same composition. This would indicate that different people have different ideas as to what should be the best fingering. And this implies that the matter is open to individual choice. Following are some examples, which show different ways of fingering. The reader may take his choice, as the writer's opinion of some of the fingerings are rather awkward. The fingering in brackets has been added by the writer as being more practical.



The last example shows fingering used in two different editions of the same work. There is certainly quite a contrast here. In arpeggio playing, pupils are apt to use the third finger where the fourth should be used. It is well to remember that where there is but one key between the fourth and fifth fingers the fourth should be used in place of the third. If there are two white keys between the last two fingers the third should be used, and so on.



A Poor Performance and Its Sequel

By Ina B. Hudson

RECENTLY I attended two piano recitals in one day. In the afternoon the performance was of the most mediocre character, while in the evening it rose to the highest form of musical art and efficiency. The following day I felt disinclined to practice, and said to myself that in the end I should only be a commercial musician, like the performer of the afternoon, and that is the use! All I can hope for is to appreciate good music when I hear it, so I will abandon the idea of playing myself.

However, the call of the piano was too strong, and I found myself going over my music in a critical way.

Did I play this as the afternoon performer would play it? I was unable to find, after trying it, that I was giving it the same dramatic rendering. Then I recalled how the artist at the piano performance had put life into her music, and as she had done it by the skillful manipulation of fingers and feet guided by a trained head, how she had made even phrasing come to life.

The net result of the two performances, one poor and the other of the highest quality, was this: The first sought to seek the reason for poor playing, while the second gave me the clue. So let us not consider time wasted when we endure dull music, if we afterwards search honestly for our own faults.

NATURE and music have no sympathy with impurity of mind or action.

THE ETUDE



The Curve of Improvement in Practice

By CLARENCE L. HAMILTON, M.A.

Professor of Pianoforte Playing, Wellesley College

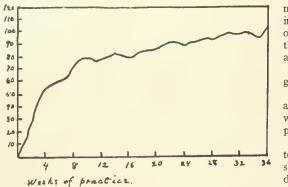
"I am quite discouraged. Two of my most talented and reliable pupils have brought me poor lessons today. Apparently each of them has practiced faithfully, but nothing seemed to go right, and I am afraid they are losing interest. Does the fault lie in myself or in them?"

Cheer up, dear teacher! It is probably the case that the pupils are not yet in a position to make progress, but this occurs at intervals in the course of the steep climb toward expertness, and that after a brief breathing space they will push upward with renewed vigor. Such an experience is not, by any means, confined to music practice, but may serve as an illustration of what seems to be a universal law, which applies equally well to all forms of learning, and which has been well established by the efforts of scientific investigators.

An interesting study of the conditions of improvement in practice is furnished in a volume by Edward L. Thorndike, professor of educational psychology in Columbia University, and entitled *The Psychology of Learning*.⁴ The book is a somewhat lengthy compilation of the research work of a number of scientists, made available for the better understanding of the processes of learning and of the ways by which these processes may be best favored.

Considerable space in the book is devoted to a description and discussion of experiments conducted in the fields of telegraphy and typewriting. The results of these experiments are tabulated in a series of diagrams, two of which may serve us as typical examples.

The first of these shows the rate of improvement of a beginner in learning to send telegraphic messages:



Rates of Improvement

Besides the various diagrams relating to experiments in the two subjects named above, Thorndike gives many diagrams and tables derived from practice results in such subjects as ball-tossing, marking specific letters on a printed page, adding, multiplying, memorizing and the like. While the rate of improvement varies considerably in such tests as memory for figures, at first rapid, grows gradually slower up to the maximum point.

(2) This rate never increases continuously, but is always interrupted by periods either of no improvement whatever or of actual retrogression. Such a neutral period has been named a *plateau*.

These conclusions, arrived at after a long series of experiments, are not to be taken as absolute truths, but should apply with equal force to music practice. And do they not coincide with our familiar experience as teachers? Have we not observed how a beginner, confronted with many simple details of notation, technique, etc., absorbs them at first rapidly, and soon advances from the zero point to a state of elementary efficiency? But now his interest wanes or is usurped by more difficult subjects; consequently, improvement slows down and is often even temporarily checked, to be revived only by fits and starts.

While we may take courage in the thought that such plateaus are almost inevitable, we should, nevertheless, take every means, either to prevent their occurrence or to free the pupil as speedily as possible from their influence, when they are present. First let us examine their causes. Here again, Thorndike's book is of assistance, as we see him assembling these causes into four groups, the *external*, the *physiological*, the *psychological* and the *educational*. We will now discuss these groups more in detail.

1. External Conditions

These involve such factors as the length of practice periods, the time of day in which these periods occur, the kinds of instruments used and the environment of the pupil while practicing.

As to the first item, Thorndike asserts that "the experiments indicate that in a regular way the confidence of the learner in his practice period and very short intervals." What constitutes a very long or very short period he confesses is a somewhat indefinite quantity, varying with the individual student. In the case of school children, for instance, the daily practice hour may be divided into twenty or thirty minute portions,

separated by considerable intervals. Adults, however, may endure much longer periods, although wide breathing spaces between these periods are still desirable.

Undoubtedly, the practice periods are more productive when the interest of the student is alert, hence school children should be encouraged to get some of their practice "out of the way" in the evenings.

Quiet surroundings and a competent instrument, in good time, are vital factors toward concentration and pleasure in practice. Many pupils are seriously hampered by the necessity of working in a room full of distracting interests. I recently visited a school for girls in which a room of practice pianos was placed in a public room, where students were often seen talking about and conversing. How many ears, too, are blunted by a piano that is considered "good enough to begin with!" A prominent teacher told me recently that she had induced the parents of nearly all her pupils to purchase good grand pianos. So a teacher, by watchful care, may do much to improve the external handicaps under which pupils are often compelled to labor.

2. Physiological Conditions

These include proper nourishment, good spirits, absence of disease and like. Thorndike mentions practice tests made when the subjects were hungry and again when they were well fed, with the results decidedly in favor of the latter condition. A headache or a cold in the nose may seriously interfere with progress, as will bodily fatigue or recent illness. While such conditions must be reckoned with, however, they should not be allowed to interfere with the daily practice routine, except when they become prohibitive.

Psychological Conditions

Interest and pleasure present in the work is here the strongest factor, hence favorable conditions are very directly dependent upon the teacher's personal influence and tact. By assigning interesting music, by exciting the pupil's imagination, his desire to excel his fellows, his ambition to learn; in short, by instilling a real enthusiasm for his work, the teacher may arouse a compelling force that will constantly stimulate progress. The days of the "old schoolroom" are past, but the teacher is still supposed to be the only road to expertise. Give the pupil attractive and varied music; lead him to search for the beauty of thought which it contains, and he will come to revel in the joy of expression and to experience the impetus which such a joy inevitably brings.

Educational Conditions

Under this heading must be considered the choice and systematic arrangement of suitable material. The teaching of practical music has often been looked at askance by educators on account of its indefinite and hit-or-miss character. Many so-called piano teachers, for instance, have assigned an arbitrary list of studies and pieces to their pupils without plan or purpose, and often with culpable disregard of their fitness. For this better class of teacher, however, is availed of these desirable conditions and is seeking to standardize methods and to formulate plans for definite and well-regulated progress. The ideal of what is to be accomplished, too, is becoming more truly educational. By means of ear training, explanation of musical construction, the study of composers and the like, the pupil is now brought face to face with the music he is to play, and this is a decided advantage. As we see him assembling these causes into four groups, the *external*, the *physiological*, the *psychological* and the *educational*. We will now discuss these groups more in detail.

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⁴ *How to Teach*, by Stegner and Norsworthy.

initial spurt, for instance, the learner is allowed to go so fast that what he learns is not thoroughly learned, or if he is pushed at a pace that, for him, makes thoroughness impossible, plateaus must soon occur in his learning curve." Teachers of musical short-cuts and other play-at-any-price methods will do well to ponder these words.

The Limit of Improvement

In proportion, then, as the above conditions are made more favorable, the curve of the pupil's improvement will become more continuous and upward in its tendency. It is, of course, inevitable that the nearer the ideal of perfection is reached the slower will be the apparent progress. Just as in climbing a Swiss mountain, the way is constantly more strenuous as the summit is approached, so in music study the final ascent is so difficult that few, indeed, accomplish it. But it is our duty as teachers to urge our pupils on to the extent of their ability.

Just here the question arises as to what is the limit of progress for an individual. We are all aware that this limit varies: that one pupil may climb very high, while others remain at relatively low level. Perfect fingers are unimportant, wrists unyielding, thought connections slow. But when the limit has apparently been reached, can it be overcome?

Let us conceive of a typist who has reached her apparent maximum of speed and has held this limit for a year or more. She is now offered a much better position, provided she is able to write five more words per minute, on the average. The chances are in favor of her attaining this. The offer is attractive. But in other words, under the influence of a special incentive, she has materially advanced her limit of improvement. In like manner we may urge upon one of our apparently static pupils an especially desirable reason for quick improvement, and he may very possibly respond vigorously. Let us, however, consider the case of a pupil who, from the very start, is aroused by competitive playing with others; let him be asked to perform at a recital at some near date; and the needed inspiration may be furnished.

Summary

Our brief review of practice conditions only emphasizes the truism that no one method or combination of methods can be applied to all pupils. Each must be treated as an individual case. To be sure, real value, any instruction must produce a definite reaction upon the mind of the pupil. Thus, in the study of practical music, this reaction is felt chiefly in the quality and effectiveness of the practice. As teachers, therefore, we should keep strict watch over the conditions of each pupil's practice, and should bring to bear upon him those particular influences which shall keep that practice as steadily as may be along the upward line of improvement.

"How to Get the Most Out of Your Music Lesson"

By Mrs. S. E. Foster

1. Make a point of being two or three minutes ahead of time, so that you may feel rested and composed before starting the lesson.

2. While removing your coat and hat, quietly resolve that you are going to have a profitable lesson.

3. Have a few questions which have come to your mind since your last lesson written out for your teacher to answer. Your teacher will appreciate your interest.

4. Listen very attentively to every word your teacher says in explanation, and if you don't quite catch his meaning be sure to tell him so.

5. Do not pass a mark or word on the printed page without finding out what it means and how to interpret it.

6. Be sure you understand just how the difficult passages of your new lesson are to be studied.

7. Immediately upon arriving home sit down and write a few lines of the new lesson the teacher has tried to give you during the lesson.

8. Present this summary to the teacher at your next lesson. It, with the questions which have occurred to you since your last lesson, will be a great aid to your teacher as well as yourself, as he will be able to correct any wrong impressions you may have.

This plan, and you will find that your lessons have doubled in value as well as that of your teacher have steadily grown.

Acquiring a Repertoire

By Anne Gilbert Mahon

I. Necessity for Acquiring a Repertoire

EVERY musician, whether teacher or student, should have some sort of repertoire. It is not, of course, that it may be limited to a few pieces, or it may include many; but some sort is an absolute necessity to both teacher and the pupil. The teacher's reputation is often largely dependent on his ability to play in public. He is so often judged by the selections played and their execution that it behoves him to look carefully to this branch of the profession.

Your repertoire need not be large, but it must be well chosen and performed. It is said that a student of great musicians has astonishingly small concert repertoires when one considers their ability and the scope of their knowledge. They have demonstrated that it is wiser to have a few pieces perfectly mastered than a great number of which they are not entirely sure.

Realizing, then, the need of a proper repertoire, the next step is the selection.

II. How to Choose a Repertoire

Make your list of memorized pieces as varied as possible. Scan the programs of great musicians and the programs of popular recitals. Note the variety of the selections. There is usually something to suit all tastes. Pattern by the great musicians and include in your repertoire something which will please the people for whom you play. You will be called upon to play before many different classes of people, to suit widely varying tastes. Consider them when making your selection.

One of your aims should be to include in your repertoire pieces which will appeal to the young, to the old, to the serious, to the gay, to the home, to the school, to the church, to the theater, to the concert, to the amateur, to the professional, to the popular, to the aristocratic, to the masses. There will always be some who appreciate truly classic gems and who will request them. Others, however, are more musical taste is not so educated, who cannot yet appreciate the higher class of music and who will prefer the lighter popular pieces of the day.

Include, then, in your repertoire one (more if you desire) at least in taste, soft, delicate, sentimental, and one of the popular high class modern pieces. Try to have in your memory at least one of the well known old tunes with pleasing variations which will appeal especially to the dear old people who will sometimes be among your listeners, to whom this bit of tender, loved music will bring back the happiness of the past. Don't forget the young folks, either. To be sure to incorporate into your repertoire some good dance music, for you may often be called upon to play for an impromptu dance and you must have suitable selections at your fingers' ends.

III. Memorize Your Repertoire Thoroughly

It is better to have a few pieces perfectly memorized than many through which you stumble and make mistakes. In keeping up your repertoire you will have to "brush up" your pieces frequently. Memory plays tricks on us and it is only by constantly referring to the notes that we can be sure we are playing the piece with absolutely correct notes. Even if you think you can play a piece perfectly from memory you should at least once in every month go over the notes and see that you are playing it right. Note all chords, arpeggios, phrasing, marks of expression, and be able to play them correctly. Be certain of each section, each phrase. Be able to play anywhere. Know the piece so thoroughly that you can visualize the notes without away from the piano. Only in this way are you prepared for forgetting—against mistakes. If you lose yourself in one phrase or section, you can catch yourself up quickly and surely on another, if you know the piece well.

Memorizing easily becomes a habit. The more you memorize, the more you will be able to, and your repertoire will grow until you will be surprised and gratified at the number of pieces you can include in your list of perfectly memorized ones; and the pleasure which you will derive from this varied repertoire yourself, the happiness you will be able to give your friends and your audience will be unlimited.

IV. Change Your Repertoire

Don't cling to the same old pieces year after year. Play them for yourself and for those who love them, if you like; but constantly add new ones to your list, so that you can keep up to date and will not weary the listener by the same old pieces.

Select the best, most varied repertoire you can choose, and your selections to your audiences, memorize them thoroughly and keep fresh and up to date. You cannot then fail to be a success when called on to play for either large or for small audiences.

Keep Them Up!

By T. L. Rickaby

Your ability to play a number of pieces is practically all you have to show for whatever time, energy and money you may have expended on your musical studies. You have, however, learned to put up your pieces, dropping one completely just as soon as another is taken up. During the first two years perhaps, not much, if anything, of permanent value is used, but afterwards, if real piano literature is assigned, and if each piece is actually learned (and this means much more than merely being able to play the notes) it will be necessary to memorize the pieces, when they might be retained in memory for a week, over three or four times a month. Quite a respectable repertoire may be established, in this way. The pupil must have the inclination and thoughtfulness

to do this of his own accord, but the teacher may do much to help, by assigning only such pieces as are interesting and of real musical value, and by seeing to it that they are not relinquished for something else too soon. Further let him always "keep a string to them," and call for them from time to time—even months after they have been learned. This, of course, means that a record of the pupil's work is kept, which should be done in any case.

A very good way for the student is to keep the old pieces comprising his repertoire, on a special shelf, and every day play one or more of those on the top of the pile, afterward changing the numbers played to the bottom of the pile. In this way they all come up regularly in succession and not one is overlooked.

The Jenny Lind Medal

The Government of Sweden has conferred the Jenny Lind Medal on only a few of the world's greatest singers: Patti, Christine Nilsson, Melba, etc. It is now given to Mme. Julia Claussen, of the Metropolitan Opera Company, one of the foremost singers of our times. In an interview in a forthcoming issue of THE ETUDE Mme. Claussen gives advice of great practical value to singers.

piano. After the performance, some one said the pianist had blurred a passage by the pedal. "I couldn't have done that," said the pianist, "saw the paper there it was in black and white, so to speak. If the pianist had carefully listened to his own performance he would not have blurred the passage. Whatever the shortcomings of a phonograph may be it is at least truthful."

By Way of Coda

Remember that the practical and technical side of music is but a means to an end; and the end, through the means, has to depend upon the musical capacity of the performer. As a M.A. guide to the Rangeley Lakes one said, "There is no masterpiece in some people as there is in anybody." This can be true, but it means a lot, and the moral of it is: "Develop your own individuality musically; try to shun the pitfalls of technical errors; and, Beware of trying to play music too difficult."

The Thematic Index

By Ralph Kent Buckland

ALMOST all editions of the classics (when for convenience certain works are grouped in a single volume, such as the Bach Inventions, the Beethoven Sonatas, the Brahms Waltzes and the like) of the standard composers (when similarly bound) generally have at the front of the book an index, giving from two to four measures of the opening theme of each number. Sometimes this index includes the names of the keys in which the pieces are written.

One might venture the assertion that very nearly all an audience made up of presumably well-grounded music students in the academy if asked to decide, from the thematic indices of various volumes, just which compositions had formed the program of an evening's entertainment.

On first consideration this ability to get some idea of how a piece sounds from mentally running over the printed page of an excerpt may seem trivial; yet investigation along this line will show that it is not only is it a valuable service, but that it is a facility not common even among musicians.

The beginning of this process of being able silently to pick out, without referring to their names, the pieces one has heard, or to get some idea of how new pieces will sound when played, lies, of course, in the cultivation and the daily application of *tonal thinking*. This is closely allied to the thought process that enables the musician to translate down into ideas, though it is a reversal of this mental power without the inspiration back of it.

Children in school, learning to read, insist that they can understand only when they read aloud. The auditory nerve helps out the mental conception that later comes to the brain through the eye. Teachers, even in the grammar grades, frequent find it necessary to caution their pupils against reading when they are studying. The poorly trained mind always insists on hearing anything "out loud" for a more perfect mental grasp.

In music, though perhaps not so markedly, inner, intensive, *soundless* thinking is a great step toward discriminating musicianship. One does not have to cover one's hands with soot in order to understand the word "black," nor does one have to drink vinegar to get the meaning of the word "sour." Why cannot the phrase

Na! Allegro assai



or

Allegro



be as intelligible to the mind of the musician as are the words *black* and *sour* to the ordinary reader of print?

This is merely a matter of practice. If we read habitually as much music as—say—newspaper print, one would be as easy as the other.

Some teachers have the habit of stopping pupils for every little mispronunciation of a word. It is not only annoying to the pupil, but absolutely injurious. Fluency in playing will not be produced by such a course. It is, however, sometimes necessary to stop the pupil to make corrections, though, as a rule, it is better to defer the correction until the piece is finished.—KARL MERZ.

Historical Music Study

By Herbert Antcliffe

You have, doubtless, at one time or another, studied the history of music. Perhaps it is a subject in which all your life you have taken a keen interest. You can give the dates of the birth and death of famous composers and their executors, and speak with ease of certain periods of great composers, and the like, in the field of music. You know all about the evolution of the orchestra and the development of musical form. You have no difficulty in tracing the progress of harmony from the crudest *organum* to the most complex methods of modern composers. You can tell by internal evidence the date of almost any composition set before you. If you have acquired all this, you have a grasp of one side of the history of music, but you have not yet learned what you have missed—the most important aspect of such history.

What do you think Bach considered the most important thing; to write music that should be sung at great festivals in the twentieth century, or to supply what was required in his own day at Leipzig? Was Handel thinking of posterity when he threatened to throw the *prima dona* out of the window if she did not sing what he had written for her? When Haydn and Mozart wrote for orchestras of various sizes and unusual combinations, were they providing interesting exercises in score readings for students yet to come, or pieces suitable to the hands with which they were composed?

The Right Aspect

The answers to all these questions put us in the right way for seeking historical and critical study in its right aspect. All that is necessary is to examine the motives of the great, provided for themselves and their own generation, for the people with whom they had to do. That their work is of the greatest interest a couple of centuries later is almost an accident. They considered their own music in relation to the life of their own days. And we ought to do the same. True historical study is the study of conditions, not of dates and facts, though these help us to get the right aspect.

Consider this, for instance. There is known to have been in existence early in the thirteenth century a remarkable piece of music, *Sumer is icumen in*, which is in the form of a Rota or Round. It is quite unique and is a puzzle to all historians, because it came a century before any other piece with which we can compare it. Consequently it is at present of historical value, and unless and until some new piece is found to its type and the same period are discovered it will remain as a landmark, lighting upon the existing conditions at the time it would rise in historical importance according to the assistance it would give in studying the period. As it is its value is that of a rare and agreeable curiosity.

Introduction to the Keyboard

By Sidney Bushell

To the young beginner, the first sight of that imposing array of white and black keys gives the impression of a vast, unexplored territory, with not even a single landmark from which to take bearings.

At the best, the extreme northern and southern limits of this unknown and desolate land have yet to be shrouded in mystery, under ordinary conditions, which is usually confined to the two clefs and possibly the first two ledger lines above and below each staff.

The following is suggested as a good method to establish a familiarity, which will begin confidence, with the whole of the keyboard, right at the commencement.

On practically all modern pianos the first key, starting from the bottom, is "A." The musical alphabet really commences with "A" so that this key's name and position are synonymous.

There are as many days in the week as notes in the scale. And exactly as we say, "Sunday, Monday, Tuesday, etc." so the student can learn the musical alphabet to name all the white keys. Beginning with "A" (Sand-A-y), at the bottom, proceed to "A" and repeat for seven weeks or octaves, till we find the last key at the top is "C" or Tuesday. Now for a sure landmark, anywhere on the keyboard. Call attention to the fact, that commencing at the top

we are often told that music is the most democratic of all arts; yet we spend most of our time paying homage to the kings, instead of learning to know their kingdoms. The invention of the clarinet in the last decade of the seventeenth century was of far greater importance than the composition of Purcell's music which was taking place at the same time. It has vitally affected millions who have never heard a note of Purcell's music and have scarcely heard his name. Yet the clarinet is not an invention, but an improvement on an invention.

Haydn's assessment of various Croatian melodies to form the Austrian national anthem arose from certain conditions and gave rise to or strengthened others. Yet much more attention is paid to the dates and facts connected with his oratorio, *The Creation*, than to those connected with this hymn.

What Makes a Masterpiece Great?

If we try to look at our own day in the same light we shall find things much the same. How often do we acclaim a great work, without even considering what it is that makes the work possible? What has made it great? We think of this as the period of Debussy, Elgar, Stravinsky, or others whose name occurs readily to our minds. Much more important than any or all these composers is the fact that it is the period of renewed interest in the orchestra and of wonderful strides in choral singing, that it is the day of choral singing and competition festivals and of vastly improved musical and theatrical conditions of all kinds. These things affect intimately the whole life of the people: the work of a few composers, even of the greatest composers, affects that life only little and indirectly.

Let the reader not misunderstand, however. The intention is far from disparaging the study of the history of great musicians and their great compositions. Especially for those of us who are active musicians it is important we should make this study. But let us add to it a full appreciation of the conditions by realizing that it is the *people* of the world, not only the world of music but the world of people, and how they live. When Palestrina was born and died and to whom he was commissioned to write his great Masses are important facts. Still more important is it to know the general conditions that made them desirable and those which made them practicable. From these we can learn a lesson of self-control as well as one of artistic development. "The proper study of mankind is Man," and if the study of music is not part of the study of man it is useless and an encumbrance.

"I prefer," said Debussy, "to hear few notes of an Egyptian shepherd's flute, for he is in accord with his surroundings and in sympathy with his environment. Musicians will listen only to music written by experts. They never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony." A French writer has characterized him as "très exceptionnel, très curieux, très solitaire M. Claude Debussy."

New Effect

In his search after something different, novel, unaccustomed, he is not satisfied with the modern scale system; he reverts to the medieval choral modes with their far greater latitude and freedom. He has a silly fondness for "La sonate des Lysiane" (f a g b c d) and *Dorian* (d e f g a b c d) which he often uses in his opera *Pelleas et Melisande*. The whole tone scale which Debussy employs also extensively is not his exclusive invention. Russian composers have used it before him and French masters have used it contemporaneously. But it must be said that Debussy has introduced it in many of his works with particular charm. The absence of a decided tonality, of harmonic repose, make it particularly fit for the evanescent, vaporous effects of Debussy.

One finds, of course, a perfect concordance between the life of Debussy and the means chosen by him to reach them, and that is what interests us most. "How to arrive?" We have here a nature which strives to free itself from all scholastic, academic restraints. As a true artist he shuns repetition, plagiarism, not only in the outlines of his melodies but also in the combination of chords, in rhythm, in the accepted forms of composition. A practical swinging change was necessary. The melodic contour had to be changed, the original old-fashioned which were formerly carefully avoided by the classicists, had to become the most momentous part of his harmonies. Consecutive fifths, seconds, octaves became with him daily bread. Forms had to be thrown on the dust heap. But where to find substitutes? As we have already noticed, the Gregorian modes, the whole tone scale, the equi-valent single chord (the augmented triad) and similar devices found in him the necessary tools of his wages and art editor.

Of course it is unavoidable that, through this constant striving after something never done before, through the uninterrupted refraining from the beaten paths, the work of art must necessarily lose its fluidity, its

Secret of Success of Great Musicians
By COMMANDATORE EUGENIO di PIRANI

Claude Debussy



sider Debussy's music rather as a product of the brain than of the heart.

I will not assert, however, that his works are deprived of genius. They surely scintillate here and there, but these fulgurs are rather scarce, *rari nantes in purpura vasto*—too few raisins in the cake. They do not suffice for me; I like a rich cake with plenty of them.

It must be owned that Debussy was not only eccentric in his music, but also in private life. He was unapproachable to strangers; he observed the utmost reticence regarding the finer details of his career and aversion to the study himself from publicists and advertisement. He was of the opinion that "to sers of vosses a certain loneliness is inevitable." *L'ame d'autre*, he said, "est une forêt obscure où il faut marcher avec prudence." It was a kind of religion to him to be original above suspicion. "Me thinks," he said, "it spoils an artist to be in sympathy with his surroundings. I am always afraid of his thus becoming the interpreter of his own *milieu*. Not to others for advice, but take counsel from the passing breeze which relate the story of the world to those who listen."

He disliked unnecessary applause, and the like reticence: "Sochez donc qu'une véritable impression de l'œuvre à pondre d'autre, efface le silence. Enfin soyons à l'heure, et que la fin de l'œuvre démontre qu'est la mort du soleil avec vous en jeans la pensée d'applaudir. Vous en avouerez que c'est pourtant d'un développement peu plus imprévu que toutes vos pétites histoires sonores."

To a pressing request from the editor of *Le Monde Musical* for his likeness on the morrow of the success of *Pelleas et Melisande*, he answered: "Willingly, and you receive the only one that has been taken. But tell you, therefore, that it is set to a piano which I was two years old and since then I have changed a little!" The portrait of Debussy generally known is taken from a picture of Blanche, which idealizes very much the rather clumsy and corpulent features of the real Debussy.

His Sound Knowledge

His early training was conventional and academic, and seemingly in no way conducive to the original ideas he has formulated for himself. Born at St. Germain-en-Laye, 1862, he began his studies at that most conservative institution, the Paris Conservatoire. He obtained medals for *softé piano* and piano playing, and finally, 1884, the *Grand Prix de Rome* with his cantata *L'enfant Prodigue*. He said that his music "court le plaisir de ceux qui aiment une musique, mais qu'il râte jalousement fâches malgré ses rires et ses larmes."

In spite of his revolutionary principles, his critical writings bear testimony of his knowledge and respect for the works of his predecessors.

Opponents of Bach's *Violin Concerto in G* notes the "musical arabesque" contained in it. From these same arabesques he derived which becomes the basis of his whole system of all art modes. The word "ornament" he adds in parentheses has no connection with the meaning attached to it by the musical grammars. *Palestrina, Vittoria, Orlando de Lassus, etc.*—he continues, were mindful of this divine "arabesque." They found the origin of it in the Gregorian chant, and they supported its slender convolutions by means of strong resonance.

On another occasion he writes: "From Bach's works a somewhat striking analogy forces itself on the mind. Bach is the *Grail* and Wagner *Klinusor* (the evil magician in *Parsifal*) who would destroy the *Grail* and usurp the homage given to it. Bach exercises a sovereign influence in music, and in his goodness and might he has willed that we should ever gain fresh knowledge from the same lesson he has left us, and thus his disinterred love perpétuates his name for years to come." It is remarkable that paying a tribute of veneration to Bach, Debussy avails himself of figures created by Wagner,

Don't Be Discouraged

By T. L. Rickaby

Of Wagner himself he says: "Wagner has left as an inheritance of certain formulas for the union of music and drama, the insufficiency of which will some day be recognized. It is inadmissible that for his own particular reason he should have invented the leit-motif itinerary for the use of those who cannot find their way in a score, and by so doing he expedited matters by himself. What is of more serious import is the fact that he has accustomed us to a musical response for the protagonist. Music possesses rhythm and that inner power directs its development. The movements of the soul have also a rhythm; it is more instinctively comprehensive, and it is subordinated to a multitude of different circumstances and events. From the juxtaposition of these two different rhythms a continual conflict issues. The twin do not amalgamate. Either the music or the drama wins after the protagonist, or the protagonist has to hold on a while in order to allow the music to overtake him. There have been miraculous conjunctions of the two forces, and to Wagner the need of praise is due for having brought about some of these encounters. But these fortuitous occurrences have been due to chance; which more often than not shows itself unaccommodating or deceiving. Thus, once and for all it may be said that the application of the dramatic form to music is of little value. For writing it, as was triumphantly asserted in the days when Wagner reigned over lyric drama, is liable to 'kill it.' Grieg's music gives him the charming and bizarre sensation of eating a pink bonbon stuffed with snow.

Of Beethoven he writes: "The right lesson to be learned from him is not to hold fast to ancient formulas. Nor is it necessary to follow in the tracks of his early form. But it is of great importance to look out of the open doorway to the free key beyond."

The bulk of Debussy's works is not very large, owing also to the fact that he died in his 56th year.

The most widely known among them is his opera, *Pelleas et Melisande*, after Maeterlinck's play. The subject of the opera is vague and full of fathomless mystery. Maeterlinck's man-as-de Soissons says—"a being which has life only in a concrete symbol of his infinite transcendental side." The libretto contains scenes of exquisite beauty. To give a single instance of the delicate poetic perfume pervading the whole work, I shall mention the opening scene of the third act, in which

Pelleus entreats Melisande to lean further forward out of the window of the tower, that he may see her hair unbound and touch her hand. Suddenly her long tresses fall over her head and stream about Pelleus. He is enraptured. "I have never seen such hair as yours, Melisande! See! See! Though it comes from so high it feels to me the heart! And is sweet, sweet as though it fell from heaven!"

"I can no longer see her hair, but I can see your locks. . . . They are like birds in your hands. And they love me, and love more than you do!" Melisande begs her to release her. Pelleus kisses the enveloping tresses. "Do you hear my kisses? They mount through your hair."

What enchanting vision, poetically expressed by Debussy by a precipitate descending series of seventh chords built on the whole tone scale.

In the limited space allotted to these articles I can only make a few short remarks on other works of Debussy which have become popular, for instance, his *String Quartet*, his piano piece: *Jardin sous la pluie*, *Reflets doux, Deux Arabesques*, and the songs *Arlette, oublie*, *Le Flute de Pan*, built on the Lydian mode, and *La Chévre*, which we hear the whole tone scale.

Debussy has not classicalized his works under opera numbers.

Summarizing, we find in Debussy's career the following salient points:

The continuous striving after originality which became with him a kind of obsession. It resulted in imparting a decided novelty and bizarre to all his creations, but at the same time depriving them of that spontaneity and naturalness which alone can make the work of art enjoyable, unequivocal, intelligible to the majority of the public.

He was, as well in his art as in his life, strictly consistent and faithful to his principles. He made himself neither to taste nor to fashion, nor to narrow-mindedness and pedantry. Like his illustrious predecessor, he was a knight "sans peur et sans reproche."

The great lessons he tried to obtain from the observation of nature in its most sublime manifestations. "If you will learn to know nature do not listen to second-hand reproductions like the *Pastoral Symphony*, but go directly to the original."

A VAILANT PIONEER OF MODERNITY

Learning by Ear

By Sylvia H. Bliss

The piano teacher in the elementary grades is often confronted with the question, "Shall I play the new lesson over to my pupil?" This is a question of moment and deserves serious consideration. Playing by ear is in ill-repute, and justly so, if it minimizes only to indifference and continued inefficiency in note reading. Obviously, however, the teacher who wants to teach the lesson and is merely a cheap makeshift. The teacher who is to be sure from the first that the pupil has the ability to read notes, understand their values and solve the rhythmical problems of his grade, and then by every available means endeavor to shorten the process of transforming the written symbols into sound.

Keeping Up

By Walter W. Harrison

PROBABLY one of the hardest things for the busy teacher to do is to keep up with things. Schumann once wrote, "Two things in the world are very difficult: First, to establish a reputation for oneself—and then to preserve it." He might confess that it was far easier for me to get a start in my profession than it is now to keep up. This does not mean merely keeping up in music, but keeping up in every way. Here are some of the means I have used:

Keeping Up Physically

I exercise every day until I manage to get in a good sweat. Exercise that does not produce a sweat is hardly worth calling exercise. I eat moderately, breathe plentifully, sleep peacefully, bathe regularly and try to get as much fun every day as I possibly can.

Keeping Up Mentally

Once a month I "get outside" of some new book on some important subject pertaining to world betterment. I read the papers, seek the company of enlightened peo-

ple, go to the theater regularly, play a little chess, strive to keep on studying some language and read *The Etude* religiously every month from beginning to end. I get the new music and often force myself to play some piece by modern composers, whether I like them or not.

Keeping Up Financially

The business methods of my prosperous friends in the business and professional world are not necessarily. Only a few ideas are applicable to my own professional work; but those ideas are often very valuable to me. For instance, one of my friends always insists upon having his bookkeepers write after "Received Payment." "Your promptness is appreciated," instead of the conventional "Thanks." By doing this persistently I have little trouble getting paid in on time. One teacher I knew used to complain that advertising was not pay. The whole difficulty was because he put out his advertising at the wrong time of the year. Talk with your business friends about your business; you cannot but learn and profit thereby.

This done, a very large field is open in which teaching by way of the ear is of inestimable value. Beyond the region of understanding in a child mind is a realm responsive to our most potent and significant influence.

No mere words of ours can convey to their minds the hundred and one things in musical ideas, the subtleties which their young hands are to execute and for which no mental precedent exists. They work without ideal or pattern, and it is only through an appeal to the ear, by the teacher's playing, that we may hope to reach the *musical mind*, and with the possession of the idea comes oftentimes the power also to do.

*If I might should come and find me at my toil,
Which all life's day I had though faintly wrought,
And shallow furrow'd cleft in stony soil
Were all my labor: shall I count it nought
If only one poor grain were of hand
Should pluck a scanty sheaf where I have sown?
Nay, of the Molar doth demand thy work:
The harvest rests with Him alone.*

—LIEUT.-COL. JOHN MCRAE.

I am a devoted lover of music. I give organs to churches or help churches to get organs because I am willing to be responsible for everything the organs say, although I could not be responsible for all that is said from the pulpit. —ANDREW CARNEGIE.

THE ETUDE

By T. L. Rickaby

There is nothing that weighs heavier on the music teacher than discouragement. Much of the musician's work is done without pecuniary return, and, at best, in common with teaching of all kinds, it is not well paid labor as a general thing.

Furthermore, since success as a player often depends less on the teacher's effort than on the pupil's natural gifts, it too frequently turns out that after much work and unselfish effort on the teacher's part, no artistic return is forthcoming. One cannot gather grapes from thorns nor figs from thistles any easier now than it could be done nineteen hundred years ago. If a person has little or no talent for music, then it would seem that no particular reason for discouragement exists.

In every case pupils and parents look for results. If the children do not play well, the parents are prone to imagine that the teacher has in some way done less for them than for others. This is very unjust, for the truth is that ten times as much effort is expended on the uninterested as on the other species.

One work as teachers is responsible for an unlimited amount of harmless pleasure. The parent does not exist who would not rather hear their little one play a simple piano piece than to listen to a technical marvel produced by a mechanical piano and a roll. What matter if nothing comes of it later, if "ninety-tenths of the aspirants fall by the wayside"? If they never play any more after lesson and regular practice are discontinued, it was a source of gratification and pardonable pride while it lasted, and as a mental discipline it is not to be despised.

Only Work Counts

Further, the musical studies of the young people of a community, spread over a period of ten, twenty, and even more years, while not showing at the moment any specific artistic results, is a sort of leavening of the lump. The community is better for it, and who knows what great musician of the future may arise from the musical extensions of later generations, conditions which owe their existence to the seed sown in this one.

After all, it is the work of the teacher that we are teaching music because we can do that better than anything else, and because we like it (and no work is well done unless these conditions are fully complied with) then our motto might well be the following lines:

*"Honor and shame from no condition rise:
Act well your part; then all the honor lies."*

So with all the seemingly unwarded and unfruitful effort, the apparently unproductive labor, it is well not to allow discouragement to gain a lodgement. It is a tenant that has the faculty of ousting other and more desirable inhabitants. Moments of discontent and disappointment come to all—so music teachers cannot reasonably expect to be exempt. "We cannot prevent the birds from flying over our heads," says the Eastern proverb, "but we need not let them build nests in our hair." Banish the "glooms." Think of the good that may be done—the think of the brighter phases of the work. This is a recompense for toil other than rest and gold. We may not know what it is. In our blindness we may not even recognize it when it comes. But it will come in one way or another if we do our part. "There never was a right effort but what succeeded" is the sweeping but eternally true statement of our own Concord sage. We may not reap, but some one will. It is our duty to sow.

Then there is a recompense for toil other than rest and gold. We may not know what it is. In our blindness we may not even recognize it when it comes. But it will come in one way or another if we do our part. "There never was a right effort but what succeeded" is the sweeping but eternally true statement of our own Concord sage. We may not reap, but some one will. It is our duty to sow.

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Chords I Have Met

By BEN VENUTO and W. F. UNGER

This is really a very agreeable little Lesson in Harmony. Our teacher friends will do well to encourage all of their students taking up this study to read this article. Those who have never studied Harmony will be delighted in this way to find how simple the study actually is

*"Better it is for youth
To strive through ways uncouth
At making, than repose on
Aught found made."—BROWNING.*

MARTIN and Milton, brothers, aged twelve and ten, are two of my brightest pupils. One day a terrible rain-storm started unexpectedly during Martin's lesson, and as neither of us had an umbrella, we sat in my study while the weather cleared. My next pupil did not show up, being hindered by the storm, and Martin amused me by coolly seating himself at my grand piano and picking out chords by ear. His favorite chord as a steady diet seemed to be the C major triad.



The piano was in good tune, and the chord beautifully resonant, I found myself almost unconsciously declaiming about certain lines from Robert Browning's remarkable poem, *Ab Vogler*:

*"And I knew not if, save in this, such gift
Be allowed to man:
That out of three sounds he frame, not a
Four, but a star.
Consider, in each tone of our scale in
itself is height:
It is everywhere in the world—loud, soft,
and all is said:
Give it to me! I mix it two in
my thought,
And, there!"*

(Here I desisted, seeing Martin's blank expression of face, and realizing that it was past his head.) Martin continued his repetition of this same chord until he began to get a little wearisome, and occurred to me to suggest a variety. "That chord you are playing, Martin," said I, "is the C major chord in its fundamental form. It contains a chord of three notes, and *fundamental position* means that it is standing right side up on its proper bottom. Did you ever try 'inverting' it—turning it upside down?" "No," said Martin, immediately interested, "how do you do that?" "Take the lowest note, C, and jump it up an octave," I explained.



Martin so, then looked around at me for further suggestion. "It is called the 'first inversion,'" said I. "Now jump the C up an octave, and you will have the second inversion." He did so, and presently tried the experiment of jumping up the G an octave, as he had done with the C and the E, but found that brought the tones of the chord in the same order again as at the start. "Try a different chord," I suggested, and he hit upon the C minor triad—C, E, G, B, but found that the G was the fifth of the scale, in whatever key you are in. To make this chord C, E, G, B into a 'dominant seventh,' you must be the F. Then it will be the dominant seventh in the key of F."



And they learned various interesting facts about such chords as these

was greatly pleased at his original enterprise, and inquired how he found the chord, and what he thought it ought to be called. "The dominant seventh and then some," answered he without hesitation. "I took the dominant seventh chord that you taught my young brother and built another story on top," "Very good," said I, "but your 'invention' belongs rather to the serious side of life. I could not think of some few composers at the present day who actually try to use these bad-sounding sharps, just for the sake of being thought different from other people, but really good composers do not commonly invert this particular chord—by the way, it is called the *Chord of the Dominant Ninth*. Instead, they leave the lowest note in its place at the bottom, and content themselves with inverting, or rather re-arranging, the upper four notes, like this—



As a great deal of music has only four parts or voices, or the five notes of this chord often gets left out, and then the re-arrangement, the one left out is often the fundamental note itself—the one that is in many ways the most important of all—the one called the dominant."

A Relay Race for Knowledge

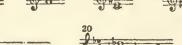
To cut a long story short, Martin carried his most recently acquired knowledge home to Milton: Milton came and besought some further facts as yet unknown to Martin, and I showed him the form of the *Chord of the Dominant Ninth in minor*, and how the upper four notes of it (without the fundamental) made what is called the *Chord of the Diminished Seventh*, a chord of strange and subtle qualities.



Afterward they were interested to learn, one by one, about the "wish" of the different tones to move in some particular direction, in certain chords.



and they learned various interesting facts about such chords as these



—which one is called the Italian sixth, which one the French, the Neapolitan and the German, and which way their different voices wish to go. All these things you le about when you study Harmony.

The Eleventh and Thirteenth

One day either Martin or Milton—or forget which—said to me, "Teacher! There are chords of the seventh and chords of the ninth—can there be chords of the eleventh and thirteenth and fifteenth and—?" "Hold on!" said I— "what would the 'fifteenth' be?" Martin continued, "I don't know, but I have heard of such a chord." "Well, it would be the double octave. That 'disposes of the fifteenth,'" said I, "but there can be chords of the eleventh and thirteenth. Only on the dominant (fifth of the scale), however, and with no inversions possible, though often with re-arrangement of the upper parts. One of the old standard writers on Harmony (Kleicher) gives an example of a chord of the

eleventh and a chord of the thirteenth in their complete theoretical form, with nothing omitted (G, B, D, F, A, C and G, B, D, F, A, C, E) and above them says, "The strange and frightful form of these chords is as follows." Practically, however, these chords are reduced to a mere outline, are used, and are by no means either strange or frightful. Example 21 shows a chord of the eleventh, and its "resolution"; Ex. 22, a chord of the thirteenth."



If a chord of the thirteenth were sounded with all its notes complete, we would hear all the tones of the scale at once.

We were now getting a little deep into the science of harmony, and all authorities agree on the exact composition of sounding these some chords, and I thought it better for the boys to "back up" a little, and while their interest held keen, get a better mastery of the rudiments.



Accordingly taught them the Tonic, Dominant and Subdominant Triads in the key of C, and made them study out their equivalents in each and every one of the other eleven major keys: likewise the key-chord of the relative minor. This was done in connection with their scale-practice. Can you do it?

Emotional Control in Piano-Playing

By Mrs. Noah Brandt

How many years of deep study are requisite to attain perfect outward control of the emotions only a master of any great art can really estimate.

To the young artist, who is not yet a master, it may be music, art, or any acquirement master of the emotions, is often considered lacking temperamentally, or at other times pronounced purely intellectual, when in reality the perfect outward calm and assurance is merely the manifestation of an art which is so exquisitely brought forth, the emotions so completely controlled, as utterly to deceive the auditors.

Music, like the heart and the heart and electricity not only the audience, but the artist himself, without the slightest manifestation of effort, as this not only detracts from the performance, but also distracts the attention of the auditor from the music to the performer and his mannerisms. A great artist must so submerge his own personality, as to be utterly unconscious of self, and feel for the time being, every thought and every motion of the composer.

To acquire this skill, the artist must perfect must be so perfect, as to become merely a background, enabling the artist's merest caprice, his every emotion to sway his audience at will.

Self-criticism leads to fame, for no true artist is really ever satisfied. Richard Mansfield often reiterated that he had never given a performance in his life, which he considered could not be improved upon.

A student determined to conquer facial and bodily movements that are natural to him, and to find a efficacious remedy by placing a long mirror in such a position as would enable him to get a full view of his every motion at the key-board. Constant self-criticism will accomplish great results, although we seldom see ourselves as others see us.

A master of the emotions, one enabled to perform a smile, a frown, a simper, a dash of magnetism, personality is well aware that his success depends upon possession of these qualities, and that they proclaim his genius.

Often when attending concerts of celebrated artists, many musical enthusiasts sit with closed eyes during the entire performance in order better to get the musical effect. This is by no means affectation, but a reaction of the mind, so that in the time the personality of the performer is submerged, and the meaning of the composer predominates.

The practice of taking scores to concerts may be admirable, but it is advisable to study before attending the concert, as in this way only is it possible to concentrate and get the highest appreciation of the music.

What is it, is something something with its simple, direct appeal, which we call genius? It is not human personality, for we of ourselves can do nothing. It is the voice of God.

How to Make a Child's Practice Hour Count for More

By Louise Gunton Royston

The ambitious mother who secures the best available music teacher for her little girl, and who takes care that the time allotted for practicing is really spent in practicing, may think that she has done all in her power, but it is certain that she might do still more by helping to make that practicing easy and effective. For instance, the piano is often placed more for effect in furnishing than to get the best possible light on the keyboard and music stand, and the seat is not designed for a player who may be sitting either too high or too low, or something else that is not right.

Perfect care of a piano, which includes keeping it in perfect tune and properly placing it, has a great deal to do with making the practice hour count big. An upright piano should be placed with the back toward the wall, within about a foot, not any closer, and not against an outer wall where it will be subject to cold, nor near a fire. It should be kept in an even temperature as possible. Never leave it open when not in use. If the atmosphere is too dry, place a glass jar filled with water in the bottom of the piano under the cover. It will help to keep the piano in tune and will save the wood from warping.

It is a good idea to keep a plant in a piano when it is too dry. A plant kept in a room with a piano will add more water than a plant in any other part of the house. If the room is too damp, a small basin of unashed lime, placed carefully inside the piano, will catch the dampness and prevent rusting of the wires. Place a small linen bag filled with camphor on the inside, to prevent moths from getting in the set.

Need for a Good Musical Library

The home which is liberally supplied with good books seldom has a good musical library. Children ought to have a liberal supply of the best music when possible, since appreciation often comes before skill. A distaste for the music lesson is sometimes caused by a child feeling that the music being played is uninteresting and therefore tiresome. A few performances will reveal the worth or worthlessness of any musical composition. There are many compositions for children written by the great composers, which should make them love their practice hour, compositions which are simple and yet rich and melodious.

Bind the sheet music used by children and it will last much longer. Dampen two inch-wide strips of cheese cloth with thin flour paste and bind every edge of the music sheet with this cloth. As a still greater protection, make a manilla cover for the music and bind that with cheese cloth also. Turn music can be neatly patched on any part by the use of transparent mending tape, which may be procured from your music dealer. The notes will show plainly through the tape. Write on the manilla cover the name of the selection and the composer's name.

A child should be made to feel that music is a pleasure, not a torture which youth must endure, and that to learn to play is one of the special privileges of life, not merely a duty to be exhibited to visitors. Every home should have its family music, parents and children sharing alike in the delight which comes from good music well played, however simple that music may be. Then the practice hour would no longer be a bugbear, but a time of interest and honest effort.

Music so-called practice of children is absolute waste

on the workroom, use a soft cloth, and a soft brush, to dust polished furniture. Polish with outing flannel. Use a silk duster when possible. Wipe the keys frequently with a cloth moistened with alcohol. Do not ornament a piano with anything. Objects piled on top detract from the tone of the instrument, and are apt to jingle in sympathy with certain tones.

Music so-called practice of children is absolute waste

"Nerves and Nervousness" at the Recital

By Julius Koehl

Nervousness is possibly the greatest bugbear of the young public performer. Articles by the score have been written on this subject, but I have yet to read one which contains the three most important points for the serious young artist, stricken with this anxiety, inexplicable malady when performing before an audience, namely, cause, effect and cure.

Firstly. Nervousness is due to the individual's mental state. We are all human and consequently not infallible. What has this to do with nervousness or the player's state of mind? Just this!

Have you not appeared in public with a certain fear lurking in your mind which suggested the following thought:

"What would the audience think of me if I were to stumble or have a lapse of memory now? What would 'So and So' think of me?"

Their trend of thought centers upon yourself. "I wonder how I look to the audience."

You take a side glances at your auditors—there's that secret, I suppose!—and here every note you are playing, etc., etc.—and all the while the sense of disconcerted thought has been bounding through your faithful fingers—and you have been playing for three or four minutes without giving a thought to what you really

were doing.

Then you resolve to center your mind on what you are doing, and upon this decision you are horrified to find out that you don't know what comes next. Well, you know the rest. You flounder around a bit, find your equilibrium and finish, feeling like a chump. Had you not been so vain and self-centered, the accident would never have taken place. This shows the great part we play in our own self-destruction.

You say, "I cannot help it; these thoughts creep into my brain no matter how I try to have them." You know they say that an idle mind is the devil's workshop. If your mind, your heart and your very life were centered upon the music you are performing there would be no room for these vandalistic thoughts. You would have a "full house" mentally with not even "standing room" for alien thoughts. The following should be your mental attitude:

1. Love your work with all your being.
2. Determine to give your auditors a treat by showing them the beauties in each piece.
3. Remember the people paid good money to hear you, not to pity you.
4. The glory is all yours if you will only earn it by producing the "goods."

You cannot "produce the goods" if you are nervous or physically unfit to deliver the wonderful message of each composer to your audience.



Have You Come to the Standstill Point?

Why a Great Majority of Piano Students Fail to Advance Beyond Certain Grades

By LEROY B. CAMPBELL

For years I have noticed that the majority of new piano students coming to me have not passed beyond the same grade. They have advanced to the point where nimbleness and velocity are needed and then have come to a standstill. Many have been working from one to four years or more after reaching this "standstill point," but have been unable to pass on into the promised land of easy speed and agility. This class of students is so large and so prevalent throughout musicdom that it leads one to think there must be some radically wrong principle guiding the practice of these students. Most of them are musical, are ambitious, have practiced diligently and yet their efforts seem unavailing.

The piano teacher confirms the fact that this condition exists when he states that 90 per cent of students never pass the third grade. That is, the student plays things with a heavy and sticky touch which is possible up to the end of third grade music, but as he passes on into the fourth grade and further he meets new difficulties requiring speed, fineness and fluency. This touch does not meet this requirement. The student becomes rigid and unable to do so after a more or less prolonged trial period. One comes to the conclusion that he was not intended for piano playing and he reluctantly drops into the 90 per cent class just mentioned.

After a number of years' study, principle and experience I believe I can point out one prevailing principle of practice which is a very large factor in account of this vast number of those students who have become unwilling members of the 90 per cent class. My reason for believing this is that I have found something of assistance for this class of students is a very good one. It is this: For ten years I worked along the lines laid down by the usual teacher and instruction book and I had the usual "90 per cent class" of slow, sticky players as a result. After trying the class, which I wish to present in this article, I no longer had a "90 per cent class." My pupils for the past ten years have not come to standstill at or near the end of the third grade, but on the contrary their progress into the realm of easy velocity and nimbleness is unimpeded.

The "Legato" Slogan and How It Began

The usual instruction book, and therefore the usual teacher, lays great emphasis in the beginning upon playing everything *legato*. The pupil hears "legato" as a slogan from one week to another until he becomes absolutely saturated with the idea.

It is not difficult to see how this slogan had its inception. The organ had been developed before the first precursors of the piano were invented. There were already many famed organists, and it was a perfectly natural thing for publishers to ask these organists to write a method for playing the new instrument (we will call it piano). The organists were willing to write such a method, and noting the fact that the students were alike but instruments differed, they judged and declared that everything should be legato, just as in organ playing.

The fact is, organ *should* be a pressure touch, which from the very nature of its construction, while piano should be a percussion touch from the nature of its construction. The touch of the two instruments is quite unlike, and should therefore be treated accordingly. The piano is in reality a drum—a drum with a college education, as it were—and since touch is taught consistently with this, naturally the pupil will not make much progress. He will be able under guidance to play slowly and thick, but will not be able to acquire nimbleness and velocity.

You mention some who have become great players under this teaching. True, one in a hundred has by nature a phenomenal quickness of muscle, and this one can play rather rapidly in spite of the fact that he forces everything, i. e., his natural tendency to stiffness makes him able to do so. This is a fundamental error. Then a few others who are very sensitive and also susceptible to the right touch in spite of the teacher or instruction book. Either one of these cases could have learned to play in half the time by con-

sistently directed efforts and each would have played much better at that.

Legato and Friction

Let us analyze just a moment and surely the problem and its solution will not seem very profound.

1st. The piano as before mentioned is a *percussion instrument*. The player brings forth the piano tone by means of his *maffles*. If he cultivates extensively the legato touch during his early years he educates his muscles to a prolonged tension—to a sense of holding on—to a continuous contraction.

No machinery whatsoever can run easily and rapidly under prolonged tension or continuous friction. Such a machine knows this to be a fact, and will not endeavor to do the very thing which precludes the possibility of speed.

The daily activities with the flexor muscles (the muscles which strike the key into tone) are all of a type where duration of contraction is employed; add to this in the young "legato" slogan, and the resultant playing muscle is in anything but a scientific or consistent condition for easy speed and delicate playing. The only thing that can make it work is the finger exercise.

2nd. Let us take the piano touch which parallels the cone-bearing graphically presented a continuous line of friction, thus , while the ball-bearing presents this appearance Which scientifically fulfills the requirements for speed? Naturally the interrupted tension—the periodic friction as a basis. This is what does the piano teacher for rapid playing. Let us take the piano touch for rapid playing. Let us take the piano touch which has an economy of fuel is desired? The ball-bearing most assuredly.

Which kind of mechanics does the usual piano teacher choose for velocity, rapid runs and for an economy of practice? It seems that the majority choose the inconsistent, unscientific construction of the old-fashioned cone-bearing, and then try to practice for this inconsistent mechanism to run rapidly.

3rd. Let us take the piano touch which parallels the cone-bearing construction while an interrupted legato or non-legato touch parallels the ball-bearing mechanism, and since this is the case it is foolish for the piano teacher to try to change the fast and fixed laws of mechanics by endeavoring to force a legato touch to do what a non-legato touch should and could do so much easier.

The Non-Legato Touch is the Real Piano Touch

Relative to Legato and Non-Legato

We just mentioned the most popular and machine-like construction of the piano touch and action anywhere. Let us take the most popular and square at this same problem as seen through the mechanist's eyes. One example will suffice, although many could be cited.

Take a wheelbarrow wheel which runs on what is known as a cone-bearing, i. e., the axle sets rather snugly into a hub, the solid axle touching the cone-shaped inside of the hub at all points. Grease this hub and axle, give

the Non-Legato Touch is the Real Piano Touch

So the conclusion is simply this, the piano student who seeks nimbleness and speed must use the percussive non-legato touch as basic in early study. This touch is more appropriate for the piano tone and action anywhere. The piano's natural tone is not *legato* but non-legato. True, a legato tone in the middle and lower register of the piano can be affected but this is not the piano's true tone. This legato is used in slower moving music and is enhanced in most cases by the right touch. While a rapid run, as in Muzio, Beethoven and others, demands a good speed and touch and run much easier by use of the non-legato or leggiero touch. Mozart marked his runs thus, but editors with the organ "legato bar" changed his markings. Czerny marked all of his running exercises non-legato or leggiero. In any case the scientific foundation, mental sensation for nimbleness and velocity is the touch based upon the principles of the ball-bearing which is a detached muscular tension as opposed to the continued tension of legato.

Which Touch Should Be Stressed in Early Study, Legato or Non-Legato?

Of course, in the very first pieces a child will play naturally with an arched touch since a rather large lever is required to effect the tone desired, besides, it is more consistent to use the ball-bearing at first. Let us take the ball-bearing to the unknown, the whole before the parts. Another reason for playing these first slow melodies with a gentle, undulating arched touch is that the mature player plays them in this very manner. Thus, the child uses his fingers some but not too strenuously. His fingers become each week somewhat more independent and more graceful, until it is time for work as the little running Etudes, Kohler Op. 157, or scales.

After this, which will be from four to six months, one need not stress legato more than to have these slower melodies "sing on the piano," but when this Kohler or scale work begins, which, in its very nature, is to be nimble, begin the use of the non-legato or detached tap-and-reach touch and stress this idea until it becomes automatic. A near series of tones made in this way is the real "piano legato" anyway, since they become by practice a smooth and even sounding run.

LA SENORITA
SPANISH DANCE

WALLACE A. JOHNSON, Op. 50

In the Spanish-American style, so frequently heard in our Southwest. Not to be played too fast. Grade 4.

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FRIEDA HEMPEL AND THURLOW LIEURANCE.

Legend of a Famous Lieurance Song
"By the Waters of Minnetonka"

THURLOW LIEURANCE, who, with his talented wife (formerly Edna Wooley), will make a few concert appearances in the East in March, has had so many applications from singers of national fame for special coaching in his wonderfully successful Indian songs that he will give a little of his time to meeting the great artists who are singing them. No other musician has had the wonderful experiences with the Indians that have come to Mr. Lieurance through the great number of years he spent with the tribes. Mme. Ada, Frieda Hempel, Julia Culp, Mme. Melba, Henri Scott, Julia Claussen, and the very gifted Princess Watchwase, with her glorious voice, have sung *By the Waters of Minnetonka* in all parts of the country. Few people, however, know of the beautiful legend that is associated with this song, which inspired both the poet and the musician. It is given below.

In the northern woods, a brave of the *Sun* branch of the Sioux fell deeply in love with a maiden of the *Moon* branch of the same tribe. Secretly they met, time and again, long and full well that one of the ancient laws of the tribe placed the penalty of death upon those of these branches who loved. An old brave saw the young couple at the trysting place and hastened to tell the others. Knowing that death was inevitable, the lovers rushed to the shore of the lake and waded into the rippling waters till there were finally buried beneath their shimmering waves. Thereafter, nightly, the waters sang the song of the lovers, to the accompaniment of the silvery ripple of the current, the sighing of the wind, and the lone call of the night-birds. Mr. Lieurance has caught this effect magically—the movement of the phantom canoe, the ripple of the waters, the night-bird's note, the lovely swaying melody—all make a little masterpiece that was instantly identified as such by many of the world's greatest singers.

Several of the other Lieurance songs are equally beautiful, but have not yet obtained the prestige of *By the Waters of Minnetonka*. Among these are *The Indian Lullaby*, *Weeping Waters*, *Indian Spring Song*. The picture accompanying this article is that of the famous Prima Donna, Frieda Hempel, taken with Mr. Lieurance at his home in Nebraska, when the singer was touring through the West.

Musical Lapidaries

By Efrém Ginsbourg

DE PACHMANN in one of his loquacious moments made a comparison of piano playing with his favorite avocation—collecting jewels. He said, "Each note in a composition should be polished until it is as perfect as a jewel—just as a jeweler takes infinite pains over the wonderful scintillating, ever-changing colors of light."

Any one who has ever seen a lapidary at work polishing a precious stone, seen the microscopic care and patience required in smoothing the tiny facets, has a lesson in this paragraph of de Pachmann. Once the writer saw de Pachmann at practice, and it may be interesting to note that he practices what he preaches. He took a passage of a few measures and played it over and over an almost endless number of times, all the time concentrating with the greatest intensity until he had it the way he wanted it. Then he did not leave it until he had fixed it so that he could do it in the same manner whenever he wanted it.

Tonograms

By Carol Sherman

CRISPNESS in playing will never be obtained without crispness in thinking.

Old pianists dream of triumphs, young pianists dream of conquests.

He that toucheth Jazz shall be defiled therewith.

One ounce of Chopin is worth a ton of Jazz.

Never leave till tomorrow what you can practice today.

The substitutes for scales are all about as good as the substitutes for butter and flowers.

Faith in your art and in yourself is the first essential of success, the others are minute attention to details and indefatigable industry.

Simple Pedal Rules

By Catherine Y. Keating

Soar time ago I saw an article by Mark Hambourg which gave very definite rules for the use of the pedal. Simply stated these were:

- Never use the pedal—
- a. For different harmonies.
- b. For two different phrases.
- c. At the end of a phrase, unless there is some special use for it.

Use the pedal—

- a. For long melodic notes, in which case it is usually better to depress it after the note is sounded.
- b. For all foundation notes of chords that require separate pedaling.

The difficulty I used to encounter, however, was in knowing whether to pedal at all. A great many editions of the classics have no pedal marks for pages. For two or three years in Chicago, I watched the great pianists at their recitals, and I observed that some used the pedal in certain melodic passages and others did not. It was evidently a matter of taste and judgment. Therefore I decided to study these passages and try them with the pedals. If they sounded more effective, I used the pedal. What better guide can the self-help student have.

"Don'ts" for the Student

By Roberto Benini

"Don'ts" say "I can't," "I will," does the thing. "Don't think of your teacher as a crusty ogre; if he is a teacher at all, he is just as much and possibly more interested in you than you are in yourself."

"Don't" lose patience because the difficult piece needs long study.

"Don't" forget to try to play better each day.

"Don't" be afraid of easy pieces; only be afraid of not doing them well.

"Don't" forget to be courteous to your teacher and to show your gratitude for her efforts.

"Don't" compare your progress with that of others; progress is not always on the surface.

"Don't" expect to do an unreasonable amount in an inadequate time.

"Don't" neglect the little things in your study.

"Don't" forget that the greatest pleasure you ever will derive from your work will be the knowledge that you are doing it well.



WILLIAM M. FELTON.

William M. Felton

A Rising Composer with a Fine Melodic Gift

WILLIAM M. FELTON was born in the city of Philadelphia and educated in the public schools, graduating from the Central High School. His father was a talented musician and a well-known performer upon the concertina, playing lengthy selections from Wagner, Verdi, Gounod, etc., from memory.

As a child Mr. Felton commenced making little tunes so that at the age of five he attracted the attention of musical people. He was placed under the instruction of William C. Schwartz in piano forte, and H. V. Matthews and Henry Houseley in harmony and composition.

After spending some time as the musical director of one of the largest photo-play houses in the United States he resolved to devote all of his time to musical composition.

Although still a young man he has some fifty compositions to his credit, many of the most successful being for piano forte.

It is a source of gratification to be able to state that Mr. Felton is distinctively a native product, his entire musical education having been obtained in this country and most of it in his home city. The days have departed, evidently, when it is necessary for American students to flock to Europe either for culture or atmosphere. Mr. Felton's musical instruction is entirely sane and well-balanced, without any foolish striving toward ultra-modernism. Consequently, his works may be expected to grow and develop upon rational lines. His inclinations are pleasing and with a natural appeal, and his harmonies are tasteful and well diversified. Among his larger works we may point especially to the *Concert Pianist* and *Second Waltz Caprice*. Among the smaller characteristic pieces, *Twilight in Autumn*, *Blossoming Bubbles* and *Sunday Morn* have met with favor. Of pieces in lighter vein may be mentioned his successful marches, *The Color Guard and Passing Parade*, *The Wedding Procession*, which is published both for two and four hands, is well worthy of displacing some of the older and more conventional marches used for the same purpose. In this issue of THE ETUDE will be found a charming new inspiration, *To a Wood Violet*.

"The potent influence of music for good in the every-day life of the nation is but beginning to make itself felt. It will spread with the appreciation of music's benefit to mankind."—CHARLES M. SCHWAB.

"Musicians: The nightingales of earth and heaven, the historians of the human heart."—W. S. NEIGHBORS.

CINDERELLA
GRACEFUL DANCE

THE ETUDE

Allegretto M.M. $\text{♩} = 132$

H.A.WILLIAMS

* From here go back to $\frac{2}{4}$ and play to *Fine*; then play *trio*.
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THE ETUDE

1

UNDER THE LATTICE

A valuable study piece for practice in *legato* thirds.Moderato M.M. $\text{♩} = 144$

MATILEE LOEB-EVANS

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LITTLE COSSACK

A teaching piece of unusual merit, characteristic in style and interesting in harmony. Grade 2½.

A teaching piece of unusual merit, characteristic in style and interesting in harmony. Grade 1

Allegro con brio M.M. $\text{♩} = 126$

J. E. ROBERTS

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THE SLEIGHING PARTY

FERD. SABATHIL

A lively characteristic piece, in the style of a *patrol* (coming from a distance and retreating.) Horns and sleighbells and a general air of jollity are suggested. Grade 3

Alleg.

Allegretto M.M. =126

2

Allegretto M.M. $\text{d}=128$

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A WINTER FROLIC
SECONDDepending upon the rate of speed, this number may be played effectively either as a *polka*, *march* or *galop*.Allegretto M.M. $\text{♩} = 108$

R. R. FORMAN

Depending upon the rate of speed, this number may be played effectively either as a *polka*, *march* or *galop*.

Allegretto M.M. $\text{♩} = 108$

THE ETUDE

R. R. FORMAN

2/4, B-flat major, Allegretto M.M. $\text{♩} = 108$

mp, f, ff, ff, f marcato, mp dolce., D.S., D.C.

Fine, D.S.

A WINTER FROLIC

PRIMO

R. R. FORMAN

Allegretto M.M. $\text{♩} = 108$

THE ETUDE

Allegretto M.M. $\text{♩} = 108$

mp, f, ff, ff, f marcato, mp dolce., D.S., D.C.

Fine, D.S.

* From here go back to X and play to *Fine*, then play *Trio*.

GARDEN OF ROSES

IRENE MARSCHAND RITTER

In the style of a modern French *gavotte*, very light and delicate. Already a great favorite in solo form.Moderato M.M. $\text{♩} = 108$

SECONDO

mf leggiero *poco accel.* *a tempo* *poco accel.*
poco rit. *a tempo* *accel.* *a tempo*
scherzando
rit. *accel.* *Fine* *mf scherzando*
D.C.

p *rit.* *a tempo*
rit. *a tempo* *rit.*
a tempo *molto rit.* *a tempo* *cresc.* *D.C.*

* From here go back to the beginning and play to *Fine*; then play *Trio*.

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GARDEN OF ROSES

mf leggiero *poco accel.* *a tempo* *poco accel.* *a tempo*
poco rit. *a tempo* *accel.* *a tempo*
rit. *accel.* *Fine* *mf scherzando*
D.C.

p *rit.* *a tempo* *rit.* *a tempo*
rit. *a tempo* *rit.*
tempo *molto rit.* *a tempo* *cresc.* *D.C.*

* From here go back to the beginning and play to *Fine*; then play *Trio*.

PERFUMES OF THE ORIENT

A bright little teaching piece, affording good practice in the contrasting keys of A minor and A major. Grade 2½

THE ETUDE

PAUL LAWSON

Allegretto M.M. ♩ = 108

Fine

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BIG BLACK BEAR

A clever characteristic piece, reminding one of circus days and of antics of trained animals. Grade 2½

Vivace M.M. ♩ = 126

senza Pedale

a tempo

slightly hurried

slower

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THE ETUDE

TO A WOOD VIOLET

IDYL

A modern tone poem expressing its sentiment through quaintness of harmonic structure and a slight touch of polyphony. Grade 4

W. M. FELTON

With tenderness M.M. ♩ = 72

rit.

mp a tempo

slightly hurried

slower

l.h.

l.h.

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PREMIERE MAZURKA

In Mazurka rhythm, but not too strictly so. To be played in capricious manner. Grade 4

Allegretto M.M. = 126

sempre scherzando

p

ten.

grazioso

fine

ten. energico

dim.

poco

poco

pp

grazioso

mf

dim.

poco

poco

pp grazioso

piu rit.

espressivo

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THE ETUDE

I. KAVANAGH

THE ETUDE



Beginner's Book By THEODORE PRESSER

Used More Extensively Than Any Other Elementary Instruction Book
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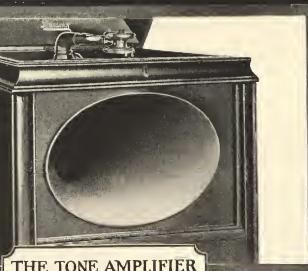
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111

mf *cresc.*

dim. *f*

p a tempo *cresc.*

Ped simile

Meno mosso

a tempo *cresc.* *f accel.* *rall.*

Meno mosso *a tempo* *p* *cresc.* *rall.*

f piu larg. *a tempo* *p* *cresc.* *f accel.* *rall.*

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Page 121

CHARLES H. BOCHAUD

song of the Southwest, full of Spanish-American color.

Lento

Lento

Lento

Two hun-dred years a - go.

Tempo di Marcia

In San - ta Fe, long years a - go, A festive dance, and gay with ro - mance, A chief ap-pears with
In San - ta Fe, long years a - go, A festive dance, and gay with ro - mance, A sol - dier brave with

DANCE

feathers bright, A Sen - or - i - ta smiles, be - guiles. Tra la la la, Tra la la la, His al-luring charms a -
ri - fie bright, A Sen - or - i - ta smiles, be - guiles. Tra la la la, Tra la la la, His al-luring charms a -

Allegretto

Fine

alarm. Jealous lovers age with rage. Hur - Bra - vol The crowd is crying. This chief is
alarm. Jealous lovers age with rage. Hur - Bra - vol The soldiers crying. Their lov - ers

dy - ing, — Hur - Bra - vol Death to this chief - tain. Death to his tribe! Bra - vol!
dy - ing, — Hur - rah! Spain o - ver thrown, Hail, Friends! No fool! Hur - rah!

D.S.

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Department for Voice and Vocal Teachers

Edited by the Well-Known New York Voice Teacher

SERGEI KLIBANSKY

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

What Shall I Do at the First Lesson

By Sergei Klibansky

"The oldest, most genuine and most beautiful of all instruments, to which music gives her entire existence, is the human voice."—RICHARD WAGNER.

During many years of teaching I have often been asked how I proceed to give a pupil a very first lesson in singing, and at the risk of disclosing some of the "secrets" of my art—as a matter of fact, however, I do not believe that any legitimate vocal teacher would hesitate about sharing his ideas, any more than would a legitimate medical man—I shall try to create the imaginary atmosphere of a first vocal lesson.

Assume then that a pupil enters my studio who wishes to begin the serious study of vocal art; that this pupil is endowed by nature with an average, or an unusual voice, as the case may be.

No! the less consciousness of anatomy, the better results at first, as the primary object is to get away with all self-consciousness on the part of the pupil; to inject the idea that singing is as natural as flying to birds, or growing to the leaves of a tree.

But, to get back to our lessons! Don't pump air into your lungs with the same degree of violence you would use in cranking a motor! Don't strain the vocal folds.

This is fatal with so delicate a mechanism as the human breathing apparatus. Fill your lungs slowly and, above all things, take care not to exhaust your reserves. When the lungs are filled begin to count aloud in a single song tone, to ten or twelve, in this way getting an idea of the even and gradual division or exhalation of the breath.

Another good exercise for regulating respiration and inhalation is to inhale and count mentally from 1 to 5; hold the breath and count mentally from 1 to 5; exhale and count 5 again. Repeat this process, counting 6-7-8-9-10.

Now I start to correct the speaking voice, as that is one of the greatest drawbacks of the average singer. We find them difficult to sing in the English language, one of the most beautiful languages in which to sing, because they seldom use the consonants correctly. For instance, in the use of the consonants R and L, both splendid resonators, they are particularly careless. They do not use the tip of the tongue, which is most important for the production of the R.

I then try to teach them the use of the so-called singing consonants, Z.M.N.V.Th; and S, as in treasure, combining them with a following vowel as a continuation of the consonant. In this way I give the pupil a simple and clear mental conception of forward tone production.

At first I advocate only the practice of the middle tones for, until the pupil has a clear, positive sensation of what freedom of tone really is, there is nothing gained by trying to build up or down the scale. The extremes will come only if the middle, the keystone of the arch, is firm and steady.

Instead of words he will fail to gain that confidence upon which depends the future success of their mutual relationship.

I know that teachers are of different mind as to the expediency of singing early and often, but personally I have always found that in another way can pupils be made to realize their shortcomings and at the same time gain the confidence which is to stand them in such excellent stead when they are to appear before a larger public. Experience is the best teacher, just as the public is the best critic. Why wait to try your wings, even if at first you are only able to make short flights into the blue? An occasional bump or two, a rather solid impact with the earth, may often be beneficial; and if it proves a mirror of self revelation all the better. It hurts less to fall from the front stoop than from the roof of a twenty-story building. There would not be so many bad singers before the public if they had tried their wings in these early and easy flights and found out what many of them learn on the way.

Time and money has been thrown away, that they have chosen the wrong career.

"The first thirty years of my life I was a mediocre tenor, and now I am a successful professional man," was the way one singer of rare acumen put it.

Too much stress cannot be placed upon the student recital, as well as the semi-public appearance with which any teacher awake, alert teacher could be able to secure for his pupil. These recitals are generally a revelation to teacher and pupil alike. It not infrequently happens that the pupil who has shown no pronounced gifts of personality or magnetism is the one who expands under the inspiration of the audience, and gives a performance of himself that no student from whom he has ever given a great and dazzling thing. But it is not enough to confine one's experimental efforts to student recitals where they have, as it were, a clique of friends. It is important that they should face different types of audiences, as each added success with strangers makes for greater confidence and higher aspiration to make good.

Speaking coming out as one large family of singers past, present and future—we may admit what we would not do outside of the family circle, the overweening conceit of the genius singer. It is this that makes so many young singers prefer to sit down and wait for the Great Opportunity rather than take advantage of the unimportant chances near at hand. New York is full of young men and women who are sure that their right place is upon the stage of the Metropolitan, and continually refuse small engagements for fear they may cheapen themselves in the eyes of the public. A pupil can never know who may chance to be in the audience of what may seem to him the most mediocre affair, nor can he gauge the advantage to

No! practicing should be done at home until the teacher feels that the pupil has a thorough understanding of the fundamental principles. The teacher, too, is on trial at the first lesson, for unless he is able to convince the pupil by de-

tail the secret of a perfect voice, he will be a failure.

And so the first lesson is over.

What shall I do at the first lesson?

What shall I

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feel that we have not failed, for success is only relative and the man or woman who is true to his ideal of art—who instills that ideal in others, is a great teacher."

Dr. Frank Crane has a little essay entitled "Lighted Windows," in which he speaks of the moments of discouragement when the smile of a passerby proves a

beam of joy, of the random sentence in a book which has heartened you, or the helpful letter in your mail which has given you fresh courage. If your music brings that moment of joy in a human heart are as a lighted window and have not worked in vain, and the shadowy bridge of your dreams has begun to take a tangible form.

Music as an Avocation

MRS. ROBERT LOUIS STEVENSON wrote in a preface to *David Balfour*, one of her husband's books:

"Never was a novel written in more distressing circumstances. With the Samoan war, the rage of war, and amid the most hideous and political changes, uncertain as to what moment his personal liberty might be restrained, his every action miscontrued and resented by the white inhabitants of the island, the excitement and fatigue of my husband's daily life might have seemed enough for one man to endure without the additional strain of literary work; but he found time for the study of harmony and counterpoint."

Fix that picture in your fancy, of the man amid the wash and turmoil of circumstances, with his fragile body fighting against physical odds that would have downed a lesser soul, finding refuge in his mind and withdrawing into himself as into a walled citadel of peace with his lonely voice and pen.

Music as an avocation is like a secret panel or underground passage in your life. You can slip away from the common place into the world of emotion and vision where "the slings and arrows of outrageous fortune" cannot touch you. So my advice to young and old is to turn to the study of music as an avocation if your taste lies in that direction, sure that you will find a magic talisman against *ennui* and *unrest*.—SERGEI KUZBANSKY.

Suggestions to Beginners in Voice Culture

By Geo. Chadwick Stock

HERE is a way of getting a sure hold on the correct way of producing a singing tone at the very first vocal lesson. If at the first lesson this hold is not secured, the chances are not made absolutely clear to the student that his lessons are bound to be vague. There are bound to leave the student involved in a confused state of mind, and while he may not realize it, you may be sure that he has started in a stumbling way on his career as a singer.

For instance, ask such a singer to speak a tone which is naturally and instantly produced a faultless tone? Most likely this: If such a singer is able to speak a single word—for instance, the word *man*, or *or*, *rain*—correctly as to tone and intelligibility, he can be shown how to sing a tone correctly and will so sing it, no matter what his or her previous fault of tone production.

For instance, ask such a singer to speak first, with rising inflection as though asking a question: *on?* Then with falling inflection: *on.* Next after the word *on* with exactly the same tone production as the pitch, say, of middle C.

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leaving the *coloratura* juggling to those who are fitted for it. I have often heard violinists possessing great talent, but not of the technical kind, try to play compositions requiring dazzling technical feats, and it made about as much effect as it would see an acrobat trying to dance a hornpipe on a tight-rope.

Virtuosity is only given to a few. Richard Wagner, the immortal composer of *Tannhäuser* and other great music dramas, was but a sorry bungler when it came to playing the piano. Of course, none knew better than he just how the music ought to sound and how it should be done; but when it came to doing it he simply could not get his fingers and brain to coordinate. He was unable to play comparatively simple piano pieces with any effect.

We find many violinists of high attainment and talent, when they play in public, confine themselves to solo solos, string quartet or other chamber sonatas, etc., not daring to attempt the big technical show pieces, full of violin juggling.

There was a time in violin teaching when the maxim of the teacher was: "When in doubt give a tasteless, dry exercise." Of late years this has been reversed by the most successful violin teachers, especially in the case of pupils of poor or doubtful talent, to: "When in doubt, play a popular melody." When the teacher is in doubt.

In seeking a method for the first stages of violin playing, those who have successfully tested the test of time should be used, such as the folk songs and national anthems of all countries, famous opera melodies and classical melodies which have become popular. Such melodies are the easiest digested by the beginner. Their living over a long period of years has resulted because they appealed at once to the popular taste and were easy of digestion by the millions. Only melodies which have a popular appeal and which have merit will live. Other melodies may have a brief popularity, but they soon die and are forgotten. Take, for example, as *The Old Folks at Home*. It is very popular, but it has a genuine appeal, and lives ten years after year, while other popular melodies by the million have vanished like last year's leaves. Musicians have universally admired this melody, and the greatest artists have sung and played it. There is something about a melody which is a real living and breathing creation, that has a great psychological effect on the mind of a person. Such melodies educate and develop him musically in a way in which no exercises without life or character ever can do.

As in the earlier stages of violin playing, so in the advanced stages, it is well to use many pieces. Technical exercises and the famous characteristic violin songs like Kreutzer, *Violin Rode*, etc., must, of course, be included; but hand is best with studying them, the famous concertos and pieces of the literature of the violin must be taken up.

It seems to me that the famous quotation, "I asked for bread and ye gave me a stone," fits very strikingly the violin teacher who tries to develop pupils by the use of exercises alone.

"Rattling" a Violin

A CORRESPONDENT writes in so far earnest to THE ETUDE and asks whether the custom of rattling snake rattle in a violin, as is the custom in the rural districts in some parts of the country, is a benefit to the tone of the violin.

We can assure our correspondent that it is not. We suspect that the country fiddler who first thought of the snake rat-

ing any melodies at all for the first year or two. They use some dry pedantic "school" or instruction book, which is tasteless and forbidding to the young pupil, and which reduces his progress, if he continues at all, to a minimum. The frequent use of melodies in violin teaching is much more important than is the case in piano teaching. In the case of the piano, if the instrument is in tune the tone is bound to be correct, if the right key is struck. In the case of the violin the pupil must make his own tones. He may have the right finger on the right string, and yet the tone will be wrong if the finger is even a hairsbreadth too high or low. It is then evident that the pupil must have a much more positive conception of the tone in his mind in order to get the tones even approximately correct in his violin playing. In teaching beginners, especially those with doubtful talent, I have often noticed that most of them get their first real idea of violin playing when the study of a striking melody is taken up. A musical genius can study anything and make great progress, but not the pupil of poor talent. Giving such a number of the exercises which are often met with in some of the instruction books is like giving a young infant a meal of roast beef and pudding, instead of the nursing bottle.

In seeking a method for the first stages of violin playing, those who have successfully tested the test of time should be used, such as the folk songs and national anthems of all countries, famous opera melodies and classical melodies which have become popular. Such melodies are the easiest digested by the beginner. Their living over a long period of years has resulted because they appealed at once to the popular taste and were easy of digestion by the millions. Only melodies which have a popular appeal and which have merit will live. Other melodies may have a brief popularity, but they soon die and are forgotten. Take, for example, as *The Old Folks at Home*. It is very popular, but it has a genuine appeal, and lives ten years after year, while other popular melodies by the million have vanished like last year's leaves. Musicians have universally admired this melody, and the greatest artists have sung and played it. There is something about a melody which is a real living and breathing creation, that has a great psychological effect on the mind of a person. Such melodies educate and develop him musically in a way in which no exercises without life or character ever can do.

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It seems to me that the famous quotation, "I asked for bread and ye gave me a stone," fits very strikingly the violin teacher who tries to develop pupils by the use of exercises alone.

the business probably put the rattles in his fiddle so that he could tell people that he had a "rattling" violin.

It is surprising how popular the snake rattle custom is with country fiddlers all over the country; but we have never found one who could give any intelligent reason for it. It is probably one of those queer customs which have sprung up and persisted, without rhyme or reason.

New Musical Books

Musical Rhythms, By Leo Smith. Music, Paper bound, 114 pages. Published by The Boston Music Company, at \$1.00.

A valuable book. Divided into eight chapters, each of which deals with some specific rhythmical problem. Its chief worth rests on its treating clearly and definitely a number of essential questions which are usually left unanswered. Very carefully and clearly worded, it is a distinct addition to this class of musical works.

Violin Playing, By Roway Woof, F.R.A.M. Cloth bound, 163 pages. Published by Longmans, Green & Co., at \$1.00.

A series of articles calculated to help the violinist "over the rough places" of pieces he will play. The book is well written, interesting and readable text. It gives the amateur or professional a fine introduction to the art of violin playing.

A careful and interesting chapter on the violin and its playing, with the violinist's point of view.

A careful and interesting chapter on the violin and its playing, with the violinist's point of view.

A series of simple, charming little songs with pianoforte accompaniment, for the use of the very little ones in school and in private instruction. The words are filled with life and are very simple and pretty. The author and composer has been director of the Little House Music School, and was a member of the Board of Directors of the School of Education of the University of Chicago. The songs are a delight to the child, and make one dream of the pictures of the childhood of yesterday.

Violin Production in Singing and Speaking, By George E. L. Ward, M.R.C.S. Lecturer on vocal physiology at McGill University. Fourth edition, revised, and enlarged. London, 1920. Pp. 120. Lippincott Co., at \$3.00.

This book has given the singer and speaker the fruits of a life of experiment and research. The author's original and unique method of instruction is discussed in a clear, understandable and instructive way.

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But the golden nuggets of practical experience and the sound philosophy of the music master himself, might well be the gift of the oil who "pay toll" at the gateway of Fame.

What Music Can Do For You, By Harry A. Seymour. Bound in boards, at \$2.00. "A Guide to the Understanding of Music." A series of chapters on the style and contents of the book, and on the author's personal experiences in teaching and writing. In interesting language, the author introduces the reader to the art of music, and shows how to make music more pleasant and enjoyable for all.

New York's First Music Week, By C. M. Tamm. Paper bound, 154 pages. Published by National Bureau of the Advancement of Music, 105 West Fortieth Street, New York.

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Virtuoso—Kremer	.40
Waddington—Piano Music for the Organ— <i>Latest</i> , Taper	1.00

Pocket Metronomes Again Obtainable

We have been compelled to disappoint many patrons through our recent inability to renew our supply of "pocket metronomes," but at last a manufacturer has consented to accept our order, and a large quantity of these little instruments are promised for early delivery. For the information of those unfamiliar with the article we wish to say that this is very similar to the well-known mechanical-timed tape measure, only the tape is marked with figures used to indicate the *tempo* markings on music; the tape is drawn out to the required mark and the case is closed. A pen-like point, speed being regulated automatically (and accurately) by the length of the tape exposed. Regular clock-work metronomes are now so high in price that many persons will be glad to get this little "pocket metronome" for fifty cents.

Talking Machines and Records

We start the New Year with the most complete stock of Victor and Brunswick records that we have ever had on our shelves at one time. A great many Victor records are still unobtainable, but during the past month we have located a number of valuable records in out-of-the-way places—records which it has been impossible for months past to obtain through the regular supply houses. In ordering records from us it is always well to name a first and second choice.

We send records to any address in the United States postpaid if the order amounts to \$3.50 or more, safe delivery guaranteed. Let us put you on our mailing list and you will receive booklets of new records each month.

New American Supplement
to the "Grove's Dictionary"

The appearance of a new section to a famous dictionary is always an event. One famous dictionary of the English language has been in preparation nearly fifty years, and the lexicographers have gone to the extreme of the letter "Z". The *Grove's Dictionary* was commenced in 1873, by Sir George Grove, who completed the first edition of his great work in 1889. In this he was assisted by a large corps of workers. In 1904 a greatly enlarged five-volume edition was published, edited by Sir A. J. Fuller-Maitland, M.A., F.R.S. While sufficient in its day and unquestionably the finest work of its kind to extend the advance in music in the last sixteen years, the "American" edition completed the preparation of a new volume imperative. This volume is added in the sixth or "American" volume of Grove. The beauty of this is that it supplements all the earlier volumes, so that in possessing the five-volume edition can still add this one and complete the set without purchasing the work over again, as is so often the case with reference books. There are over one thousand items in the index of the new work, and it also contains 100 original articles, such as new American musicians and 290 biographical articles upon foreign contemporaries. While the book is designed as the sixth volume of Grove, it is also suitable in its price for one who desires the latest in information upon American musicians and American composers. This volume is ready and may now be obtained at a low introductory cash price of \$35.00, postage.

Easter Music

This year Easter arrives somewhat earlier than usual, so it is advisable to select musical numbers for Easter services at once. For the assistance of soloists and choir directors, we are always ready to furnish copies for examination and reasonable time in which to make a satisfactory choice. Our catalog not only includes a large number of tried and established Easter anthems, but also the new numbers of unusual merit as well as solos and duets all written in the spirit of the occasion. Our music room contains much stock including the standard library of all numbers, and we are prepared to meet all demands for music of this class. If you are a church singer, choir director or organist do not hesitate to call on us to help you in the selection of music either for Easter or general use.

The Earlier Duets By John Kinross

Teacher and pupil duets, in which the pupil plays alternately the prime or secondary part, are the natural result of elementary piano instruction, since they tend to develop an early knowledge of both clefs. Duet playing cannot be started too soon. Our pupils will be happy and pleasant players for the purpose. They are so easy that they may be taken up at any time. Our original and carefully selected edition of the popular little book should be much appreciated.

The special introductory price in advance of publication is 30 cents, postage.

Our Service Aims to Aid the Busy Teacher

The war has closed, almost normal business conditions, so far as our business is concerned, have returned. We want to say that never, except with great difficulty, has this business in the serving of educational material to the people of the United States been in any way affected.

It has been the object with the active members of our staff to establish reliable teaching material of actual practical worth, and our publications and our constantly increasing trade stand out as a monument to the success of this work. We are especially gratified to receive communications with us bearing a lasting inspiration.

Our catalog has increased to tremendous proportions. There is hardly any demand in the teacher's work which cannot be supplied by text-books, by studies, by sets of original compositions, or by our publications in set form for church and secular use have become only second in importance to our piano works.

From the dealing business point of view—First, our publications have been well received, and this is reflected in the whole scheme. Our discounts have always been and will always be, the best that can be given. Our whole aim has been to the organization from the experience of the teacher of music, to make it as easy as possible for him to get every possible and furnish publications of merit, mechanically well made, reasonably priced, with good discounts, and on terms always satisfactory to the honest person.

We will be very glad to send to anyone who writes us, a copy of our catalogues of our catalogues brought up to date. Our catalogues are now separated. It is possible to get a late catalog covering any class of our publications, or any class of our publications— and with that first bundle of catalogues will be sent a description of our method of dealing. It will explain the particular aids that we offer to the service of the schools and the teacher. It will explain how to "order" and "pay" for our publications. We hope to have the entire season; it will explain our discounts, prices, terms, means of transportation; special "new music" plans; how to order music; how to return music.

Our service is rapidly returning to normal. We are busy, but our troubles, particularly those of help, are about over. Prices have come down to us as yet, although we receive many rumors to that effect; that is a good sign. We are in a position to offer a great many teaching opportunities and of such teaching opportunities that we wait with bated breath what is going to be worked out, but we have faith that there will be a readjustment, not to the low prices, but the high, but to fair, and normal conditions, favorable to all concerned.

Let the Theodore Presser Company bring you with ample news delivered in your very mail order. Accounts are easily opened. Advice on all subjects connected with the profession cheerfully offered.

**Hilk-Mair and Farmers—
Half-Hour Entertainment
for Young People**
by Geo. L. Spaulding

This is a new form of entertainment, which, though less dramatic, is operatic, and yet more like a series of action pieces, is in a sort of a work for which there has been a demand. It may be produced in a group of young people without any connection with any school or organization, or it may be produced with a teacher, if the teacher is clever and characteristic and the music is in Mr. Spaulding's most tuneful style. There are opportunities for dancing, for dressing up, for singing, and for dancing if desired. There are opportunities throughout this work is sung or played throughout. This work can be used as a special program number, or it could be incorporated as a specialty in some larger work.

The special introductory price in advance of publication is 25 cents, postage paid.

By J. F. Cooke

The huge forces earned during the war, though an even greater interest in vocal art. What is that but that a unknown little girl, living in peace in a few years place her in importance and opulence. In itself it is a fine voice, and in others, however, after a score of years the amateur book has been collecting in popularity and inspirational helps from greatest singers. Each chapter contains a particular singer—such as Semple, Goss, and Gentry, prefaced by a complete biography and portrait. Then the singer relates just what points he has found most important in making a career. In this way it is possible to learn the words and ideas about vocal art that are not to be found in any other jewel of information at the greatest value to the singer. The book will resuscitate the handsome publication author *Great Pianists on the Art of Playing*.

The Advance of publication \$1.00, postage.

**First Ten Weeks
at the Piano**
By R. C. Schirmer

This little work is intended for piano students who seek from twenty-four days, a piano teacher to work to take up with piano studies starting for the second time. It is ready familiar with the rudiments studies are all original by Mr. Schirmer. The book is published with Schirmer, the music publisher. R. C. Schirmer was for many years a head of a conservatory, a thorough-going teacher with a wide education. This work was used in his own school, teaching conservatory, and with great success. The studies are all short and clear, and there are plenty of instructions throughout the best directions. It takes a pupil to instruction scales.

Our special advance price cents, postage.

**Tschakowsky Album
for the Pianoforte**

Tschakowsky's wonderful gift of music is just as delightful representation as in his piano pieces. The lightness and grace of his playing which he himself played with a smile. Apart from the studies which will prove an amusement to the average player. The book contains a very large number of pieces which will be very substantially bound. The special introductory price of publication is 50 cents.

Composition for Piano
By Anna Heiermann H.

A book that fills a need in the field of musical education, in that it is one in the lower grade ideas in the form and how to use them. A student is introduced to melody, form, beginning with elementary materials, just as we form the first steps in our system learn from the alphabet. Teachers will take time to develop musical players of an instrument that work well and with effort. Young teachers who in self-expression of musical gifts, though they have been neglected, will find it a special advance of publication \$1.00, postage paid.

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aster Cantata
R. M. Stults

Mr. Robert M. Stults is extremely well known through his many successful anthems and also his church cantatas. We are pleased in announcing that his new *Anthem Collection* is now available. This volume should prove of interest to many people. The text is selected from the scriptures chiefly, together with a few appropriate hymns. It includes both the *version* and the *recitation* with a variety of performances, about thirty or forty minutes. There is good solid solos work and some attractive solos. The first part of the collection, which is the best of itself, will be sold separately as *Holy Week*. The music throughout is in the Stults' best melodic vein. The special introductory price in advance of publication is 25 cents, postpaid.

Anthem Study Pieces for the Left Hand Alone, Opus 1237
by A. Sartorio

Although this work has now gone to press, we have decided to continue the special advance offer during the coming year. These study pieces combine both original numbers and arrangements from well-known writers. The pieces are exceedingly well made and display remarkable skill in the handling of the music, especially in helping the pupil to master the use of the left hand alone. In point of difficulty these studies will lie in grades three and four. They will form a useful adjunct in any intermediate grade work. Our special advance price, postpaid, will be but 40 cents.

Anthems
Anthem Book

This should prove to be one of the most valuable collections that we have ever offered. So many of the anthems by Mr. Robert M. Stults have proven successful that there is a great wealth of material upon which to select, but we have endeavored to increase the music appropriate to the needs of this new volume. All these anthems are thoroughly practical and at the same time of musical worth. They are not difficult to learn and they are well adapted to the use of the organ. The volume will be uniform in size and style with the various numbers of our popular series of anthem collections.

The special introductory price in advance of publication is 20 cents, postpaid.

Elementary Piano Instruction
by Herbert G. Neely

This work is really an instruction book along the more modern lines, but it is founded on the weighty treatise of Beethoveen, one of the greatest of the educators of Europe. It teaches relaxation as one of the prime principles of piano playing, and great stress is laid on the fingers throughout the book. The author is a native of Breithaupt and has adapted his principles to the American school. He has produced a most excellent instruction book for the beginner, and it is a great pleasure in recommending the work to our parents. You will find something of great interest in this work, something that will interest every teacher, every finger exerciser and piano player.

The work can be taken up by the beginner, verily, but there is a great deal of information for the teacher. Our price for the book is only 50 cents, postpaid.

The Crown Collection of Pianoforte Music

This volume of classified music has been selected by a number of experienced musicians in an attempt to make a special feature of the book in that it is divided into sections, such as melody, trill, left hand, scales, etc.; each classification has its own introduction. The pieces are in a very attractive order. The book can be taken up with a pupil of the second or third grade.

The special advance price is but 50 cents, postpaid.

ian Album
the Pianoforte

PIANOFORTE.—Pianoforte music is composed without consideration of a volume, and examples from the best of the Russian composers. Our new edition contains a selection of the best pieces.

In making this compilation, pieces have been selected which have been most playable and most appropriate. All that is merely bizarre or unusual has been excluded. The pieces lie in the middle grades, from three to six special introductory price in advance of publication is 40 cents, postage.

**ding and Funeral
Kraft**

new compilation will prove of extreme value to the practical organist. It contains the best of the music to be found in one cover. The piano music to be found at two of the most important of the church services, weddings and funerals. The book will contain such pieces as are in common use, and are needed universally as well as a judicious mixture of original compositions appropriate numbers specially arranged. Many of the numbers will be of special value to those who will be unable to afford the price of the book.

Special advance price will be but 25 cents, postage.

**Pipe Organ
ection**

New Pipe Organ Collection is a comprehensive compilation similar in style to our two previous publications.

The New Pipe Organ Collection will contain, however, of entirely new material, both original and especially, written or arranged for pipe organs. If a volume of this will be useful for playing in church, for organ work and for moving pictures, pieces are of intermediate grade and are overly difficult.

Special advance price will be but 25 cents, postage.

**In Studies
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The newest addition in the department of the Presser Collection.

The Kreutzer studies represent a point of proficiency in violin playing. They mark a certain stage in the student's preparation to meet more advanced work. One who conquered the Kreutzer studies is a reasonably good violinist. One portion of these studies has been most fully explained by Mr. and Mrs. Hahn. Mr. Hahn's work is easily known.

Special introductory price in advance of publication is 40 cents, postage.

**Child's Own Book
of Musicians—Lizst**

Thomas Tapper

Child's Own Book of Great Musicians is really a series of "cut-out" plans, each book devoted to a master of the past. Only a few great masters remain to be done. Of these is Liszt, possibly the most interesting of all. The plan is to cut out paper patterns that come on a big sheet, and then paste them in the title, making a little book "of own." The price of the volumes already published is 15 cents. Those in the Liszt volume in advance of publication are given a special price of 12 cents each.

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The special introductory price in advance of publication is 25 cents, postpaid.

Offers on Works in Advance of Publication Withdrawn

We are pleased to announce that four of the works which have been listed on this page for a few months past have now come from the press and are ready for delivery to the advertising subscribers. For example, all the works—special offers are here—have been withdrawn. They can now be seen on inspection and at regular professional rates.

Children's Album for the Piano, by Louis Kohler. Op. 310. Price, 75 cents.

This is a most popular favorite album of little pieces of real educational value for which Kohler is so well known. It is for about the second grade. It is not an exercise book, but a collection of 30 little pieces. The editor has been carefully revised and fingered.

Elementary Studies for the Pianoforte, by Louis Kohler. Op. 162. Price, 60 cents.

Here is another educational work in the same vein as the first, but of course, but entirely different in character. This is a set of studies, purely technical, devoted to the development of the hands. These studies have been very popular with pianists for many years.

Recknungsmeister Album. Price, 75 cents.

Here we have drawn together nine of the most popular pieces of this great Russian master. Every pianist wants this.

Twenty-four Easy Melodious Studies for the Piano, by Garritt. Op. 50. Price, 75 cents.

Here we offer Opus 50, a set of melodic studies we know to many teachers. They are on the short third grade—a standard teaching work, interesting, musical and of great educational value.

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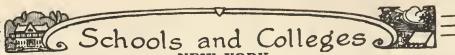
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Do You Prefer Flats to Sharps?
By Arthur G. Colborn

So many admit having a preference that there must be a reason for it.

Turn up a number of pieces in the key of C and examine them carefully to find whether sharps or flats predominate. Sharps have it by a good majority. It follows, therefore, that when playing in a sharp key, flats and sharps (perhaps double sharps) tends to complexity; but in a key with a number of flats in its signature natural will abound, and the trend is towards simplicity.

Rural Teachers Should Know How to Tune the Piano

By Frank V. Howard

I AM a music teacher in a small town in a farming district, having previously lived in an outlying district about twenty miles away.

We were a music-loving community, living in a district far away from the town, and being dependent upon each other. There were quite a number of pianos, but a visit from a tuner was a rarity.

I am a professional musician, and, daresay, know as much about tuning and repairing pianos as the average professional tuner. But being only an amateur, I find great difficulty in obtaining the tools, and materials needed for the work. I have known no means to remain for years a draw to teachers and listeners alike for lack of attention.

If the music teacher in the small town or outlying district could get the necessary tools and parts readily and would learn to tune, he would be a much greater asset to the community in which he lives and to the music world, large, and incidentally add to his income.

Music and Americanization

By Mary Louise Townsend

It was very gratifying to read in THE ETUDE some time ago that Community singing is to be used in teaching English to foreigners.

This idea has interested me for several years. I wrote an article some time ago, advocating this use of Community singing by the Government. An abstract of it appeared in the Americanization Bulletin of the Department of the Interior for June, 1919.

I am glad to see your commendation of this important factor in Americanization.

An Interesting Rhymical Problem

By Mrs. Amy Allen Miller

A FREQUENTLY encountered by pupils in the first grade is to equalize the beats, in quarter time, where triplets form part of the measure, and quarter rests and notes, or eighth rests and notes, fill the remainder. Where this occurs in both treble and bass, it appears to some pupils insurmountable.

Experience having taught that the average pupil would copy in preference to making an endeavor to understand a passage sufficiently to play a similar one later, I played for the pupil only as a last resort when every other method failed to get the desired result.

To overcome this lack of rhythm, I tried having these pupils count the passage in a different manner until the sense of rhythm

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was established. While it appeared primitive, it proved effective.

For instance, in a passage in quarter time, with the melody in bass, having both beats in triplets, half, treble and bass, and some in half notes, some in eighth and quarter notes and rests, I had them counted as though each beat were a triplet and counted one-on-one, two-oo-oo, three-oo, four-our-one when the beats were soon equalized.

Tunes and Real Studies

By Mrs. T. L. Walters

THE ETUDE is appreciated most by our "musical" teachers. The longer one teaches the more they study each individual pupil and his needs, and you, as one of the makers of THE ETUDE, cannot appreciate how much good it does to find that the things they have themselves solved are endorsed by the leading teachers of the country. Many a time a friend has said in satisfaction in that "I have the right track" after hearing the "Round Table," conducted by Mr. Corey. That is, to my mind, one of the most valuable departments in THE ETUDE to such as I am away from any musical atmosphere, or surroundings. It has answered many a vexing question.

I was much interested in the piece "Why He Didn't Get the Part" in THE ETUDE. It is a key to understanding much therein contained. The average parent, especially the people who are not living where there is any real musical atmosphere, feel just as "Mr. Finegan" did. They want Mary or Jack to play a "tune" for them as soon as possible.

To further show you this, I sent two weeks ago a copy of my past twenty-five years' experience for lessons. I think it would be foolish of me to waste her time on Bach and Czerny and others. She had to start at the very beginning, as any child would, and, if I can teach her to play, the third or fourth grade will probably be as far as she will care to go. She will then be interested in the piano book, easy songs, and a few popular things or the easy pieces in THE ETUDE which I shall get her to take soon, and she will be satisfied. Therefore, it is not policy to make her get "cold feet" by giving her something she doesn't like.

I do not want it understood that I would be slack as to teaching time, especially when I am teaching nearly as much as Mr. Finegan said. "Get them playing pretty melodies as soon as possible."

About two weeks ago eight of the young folks came to spend the evening and have music, as usual. I got out THE ETUDE, new and old, and, played them, just the easier things, which I stated myself "I can play, as they do not require fast playing," the old lady said, "How is it that I can't make it sound as you do you?" I play all the notes, etc., but there is something more that you do. I told them "I was sure it was interpretation. Even in these simplest little tunes in THE ETUDE it comes out more or less to interpret a note as should be; and to do this requires a fine touch, and correct phrasing. Do you not think so? Any way, that was what made the difference in her rendition of the same pieces I played."

A Busy Blackboard

By Patricia Lynch

I WOULD like to pass along a suggestion which has helped me immensely in my work as a teacher.

In my studio I have a blackboard which I, in my spare time, fill with exercises in note-reading, scale-writing, etc. I ask the pupils to come to a little early and they do this work while I am finishing up the previous lesson. I find that it helps them very much and at the same time does not take much time from the regular lessons.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Chronological List of Musicians

By Julia E. Williams

THIS following is a list of ten musicians who had much to do with the development of music long, long ago. The list is arranged so that each one is later than the one before it, and if you will copy the list in your note books, you will find it a great help in your study of musical history. Some more names will be added next month.

532-500 B. C. Pythagoras, a Greek, studied and wrote about the formation of diatonic scales.

320 B. C. Aristoxenes, a Greek, also wrote about Greek music.

130 A. D. Ptolemy, an Egyptian, wrote about music and studied how to make a better scale.

374-397 A. D. St. Ambrose, an Italian, Bishop of Milan, formed a set of scales and founded singing schools.

540-504 A. D. Pope Gregory the Great, an Italian, added more scales and improved church singing.

840-930, Hubbold, a Flemish monk, first introduced the use of parallel lines.

1000-1032, Guido d'Arezzo, an Italian monk, invented the four-lined staff and the syllables do, re, mi, etc.

1100-1150, Franco of Cologne, a German monk, invented note signs to show the length of sounds.

1157-1199, Richard Coeur de Lion King of England, a troubadour, who wrote many songs and lyrics.

1240-1288, Adam de la Hale, a French troubadour, wrote many songs and songs-plays.

I THINK our ancestors perhaps were wise old people who kept the world from growing sad. Invented songs. Don't you?



So he called her softly, but she never even opened an eye.

"Can she be

9

he asked anxiously.

"Oh no," answered his father. "Then she must be

10

"No," said his father again.

"Then why does she not answer when I

11
her name?"

TO MY VALENTINE

(From a Comic Almanac published in 1846)

The Adventures of Abe and Ada

By R. G. Wightman

ONCE upon a time there was a family whose last name was

1
There were Mr. and Mrs.

2
and their boy whom they called

3
and a new little sister.

4
was very anxious to

5
If you will stop I will give you my

6
of marbles.

7
so he went to the nursery where she was fast asleep in her little

8
"What is her name?"

9
"Her name is

10
In fact, these names can be used in a multitude of ways in clubs, classes and schools as well as in the home.

11
The best way to keep "up to the minute" in music is to have Current Events at the class or club meeting. Ask your teacher or class leader to appoint five members for each meeting, whose duty it shall be to read a few things that your friends did not know about music and may have some interesting things to tell you.

12
Even in musical affairs things are moving briskly, and some of you may hear or read a few things that your friends did not know about music and may have some interesting things to tell you.

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Letter Box

DEAR JUNIOR ETUDE:

I am very much interested in THE JUNIOR ETUDE and read the articles during my play hour. My great ambition is to become a good musician. I am in the fourth grade and some day I hope to go to a conservatory.

I would like to hear from some JUNIOR ETUDE friend.

PORTIA L. EVANS (Age 12),
3336 Carondelet St.,
New Orleans, La.

Jack despises

Evangelists

His sister won't practice scales,
And so betwixt
The two, you see
Their progress is slow as snails.

—BELLA SCHINN

A New ETUDE Picture Idea for Little Folks

(See Opposite Page)

Arras food and play children probably love pictures better than anything else. Thousands of children all over the country pay a penny a piece for pictures to use in their school work. On the opposite page you will find sixteen pictures which may be used in the following way:

I. Cut out and use as a little book plate on the piece of music you are studying.

II. Cut out and paste at the head of a sheet of paper to be used for a composition on the composer.

III. Cut out and mount on an appropriate card the size of a postal card as a pleasant souvenir of a lesson.

IV. Cut out the pictures and mount them in a little note book so that you can have a collection.

In fact, these names can be used in a multitude of ways in clubs, classes and schools as well as in the home.

IMPORTANT

If you wish this series continued write us at once the following on a post card: "Please continue The Etude Junior Picture Series," giving your full name and address. Address your postal to The Junior Etude, 1112 Chestnut St. If we hear from enough junior and enough teachers we may continue this with a different composer each month. But everything will depend upon you. If you want it in enough numbers you can have it, although it is a very expensive addition to The Junior Etude. Don't forget the postal.

Even glee club and chorus meetings should do this; and remember the events told must relate to musical affairs and be worthwhile.

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Junior Etude continued on page 144.



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Mozart's rich gifts were revealed in early childhood. His fond of pretty tunes seemed endless. He composed his first symphony at the age of five. In fact in every branch of music he is one of the most original of the great masters.

Property of



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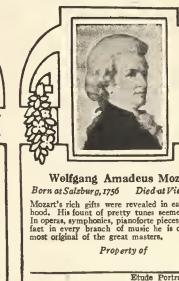
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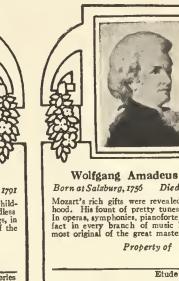
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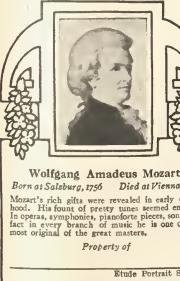
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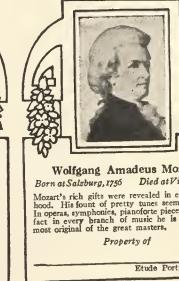
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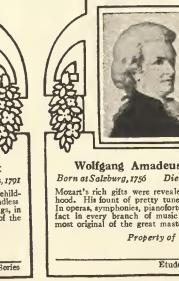
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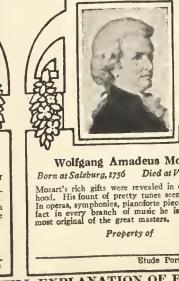
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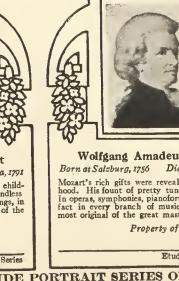
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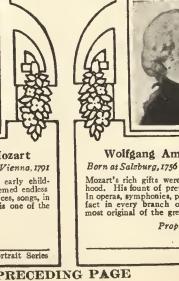
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Children's Department

(Continued from page 143)

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original essays or stories and answers to puzzles.

Subject of story or essay this month, "A Special Valentine." It must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete.

All contributions must bear name and address of sender (not written on a separate piece of paper, and not on the back of the envelope). Address: 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of February. The names of the prize winners and their contributions will be published in the April issue.

Please comply with all of these conditions and do not use typewriters.

A MUSICAL CHRISTMAS

(Prize Winner)

Our church was giving a concert Christmas day, and the organist was playing. I was seated among my friends when a violin solo, played by a young man, suddenly brought back cherished memories to me. Feeling faint, I went outside for a breath of air. There, crouching between the pillars, I found a young woman who was trying to catch every note that was played. She said that she was the organist's mother and that this was the only way she could hear the music. She told me that she taught piano and that she had a daughter ten years old. She believed her daughter to be a genius, but as they did not have a piano she seldom played. I now take piano lessons from this woman and I am her daughter's friend.

LILLIAN HALSTEIN (age 12),
Jersey City, N. J.

A MUSICAL CHRISTMAS

(Prize Winner)

IT WAS the night before Christmas; the wind was whistling in shrill, but sombre musical tones around the house, wherein sat a father, mother, and child near the fire, the child singing, "The First Noel." Their faces were lighted as though they sang the Hail, Holy King in a manger with the shepherds gathered around singing their songs of praise. As they loved music, they had saved a small sum that they might attend a concert, but they gladly gave it to a man begging at the door. The man was a violinist for Christmas. In the morning they found a poor, dispossessed beggar at the door, his arms laden with gifts. He explained that he was a musician, who had disguised himself to seek the true Christmas spirit. He spent the day with them and all were happy.

ELIZABETH STANWAY (age 14),
Norborne, Miss.

Owing to an error in copy "The Honorable Mention" list is omitted this month, but will appear in next month's list.

Letter Box

DEAR JUNIOR ETUDE:

I sent a letter to you once before, but it was never printed, so please print it again.

I am in the eighth grade at school and I am now thirteen years old. I can hardly wait each month to get my *ETUDE*.

I should love to hear from JUNIOR ETUDE friends.

From your friend,
ALICE SLOCUM (age 13),
17 Wager Place,
Ionia, Mich.

Letter Box

DEAR JUNIOR ETUDE:

I saw my name in "Honorable Mention" a while ago and was pleased to find that I had won that, if not a prize.

I wish some of the readers of THE JUNIOR ETUDE would write to me, and I will close, hoping to hear from some of the young writers.

Your friend,
ALICE SLOCUM (age 12),
Ionia, Mich.

Puzzle Corner

Mixed Programs

By SELMA B. ALBRECHT

ARRANGE the following correctly:

1. Carmen By Mendelssohn

2. A Day in Venice MacDowell

3. Lohengrin Thomas

4. Song Without Words Chopin

5. Salmon Schumann

6. Fair Verdi

7. Hansel and Gretel Beethoven

8. II Trovatore Gounod

9. Woodland Sketches Bizet

10. Peer Gynt Suite Liszt

11. Hungarian Rhapsodie Grieg

12. Rain Drop Prelude Humperdinck

13. Song of Pathetique Wagner

14. Carnaval Cadman

15. Land of Blue Water Nevin

16. Madam Butterfly Handel

17. Melody in F Foster

18. Old Black Joe Schubert

19. Unfinished Symphony Puccini

20. Messiah Rubinstein

PRIZE WINNERS

Harriet Hillier (age 13), Florida.

Rosalie Fortier (age 15), Canada.

Gertrude Greene (age 13), New York.

EDWARD MURRAY, JR., PUZZLES.

Dorothy B. Jean, Hiram, Ohio.

Mildred B. Rau, Arthur Foote, Lazarus Lorwin, Armonk, N. Y.

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